

# THE ATHLETIC

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**ROYAL AGRICULTURAL SOCIETY OF ENGLAND.**—AGRICULTURAL EDUCATION.—THE EXAMINATION OF CANDIDATES for the Society's PRIZES AND CERTIFICATES, including the LIFE MEMBERSHIP of the SOCIETY, will take place in the Week commencing TUESDAY, May 10th, 1881. Copies of the Form of Entry, which is required to be sent in by APRIL 1, 1881, may be had on application to H. M. JENKINS, Secretary, 12, Hanover-square, London, W.

**PUGIN TRAVELLING STUDENTSHIP, 1881.**—Notice is hereby given, that Mr. WILLIAM RICHARD LETHBRIDGE, of 30, Catherine-street, London, W.C., has been elected PUGIN STUDENT for this Year. An Exhibition of the Drawings submitted by all the Candidates (Six in Number) will be held at the Institute during the Week commencing 7th inst., from 10 a.m. until 9 p.m. daily (Saturday excepted). WILLIAM H. WHITE, Secretary, Royal Institute of British Architects, 5, Conduit-street, Hanover-square, London, W.

**MUSICAL ASSOCIATION, 27, Harley-street, W.** On MONDAY NEXT, at 5 o'clock, a Paper will be read by A. O. STEED, Esq., 'On Beauty of Touch and Tone: an Inquiry into the Physiological and Mechanical Principles involved in their Cultivation. Part II. The Piano and Organ.' JAMES HIGGS, Hon. Sec., 8, Torrington-square, W.C.

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For SELECTIONS from the CATALOGUE No. 1, see *Athenæum*, January 22, page 120.

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Whilst *Line Engravings on Steel*, for which the Journal has from its foundation been distinguished, still retain their position as the principal form of illustration, their employment is supplemented by *Etchings* and *Reproductions in Fac-simile*.

A leading feature, as heretofore, is made of *Industrial Art*. A Series of Illustrated Papers will appear on "*Our Household Furniture*." The principal Art Furniture Manufacturers in the kingdom have promised their assistance.

*Artists* will find every information respecting forthcoming Exhibitions and other matters of importance to them.

### CONTENTS of JANUARY PART.

#### STEEL ILLUSTRATIONS.

- I. *THE BABES IN THE WOOD*. An Etching, by Hubert Herkomer, A.R.A.
- II. *FAC-SIMILE* of a *DRAWING* by E. J. Poynter, R.A.
- III. *TAKING HOME THE BRIDE*. A Line Engraving, after J. D. Watson.

#### LITERARY CONTENTS.

- PUTNEY BRIDGE*. Illustrated.
- TURNER IN YORKSHIRE*. By A. W. Hunt.
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- HINTS TO COLLECTORS*.—MODERN DRAWINGS. By J. L. Roget.
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- E. J. POYNTER, R.A. Illustrated.
- WINTER EXHIBITIONS*. ART NOTES. REVIEWS, &c.

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#### STEEL ILLUSTRATIONS.

- I. *THE OLD GERMAN MILL*. An Etching, by A. H. Haig.
- II. *THE GUESTS*. A line Engraving, after Baron Leys.
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The Etching for March will be '*AN OLD ENGLISH MILL*,' by Birket Foster—a companion plate to Mr. Haig's '*OLD GERMAN MILL*.'

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SATURDAY, FEBRUARY 5, 1881.

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LITERATURE

*Madame de Staël: a Study of her Life and Times.*

By A. Stevens, LL.D. 2 vols. (Murray.)

*Madame de Maintenon.* By Walter Bennett. (Remington & Co.)

THESE two biographies of famous Frenchwomen naturally come under consideration together, though few books could be more different in plan and style. Dr. Stevens is not a writer of a high class, but he usually writes like a scholar, he has evidently taken much trouble in collecting materials, he is thorough in his work, and is liberal of references which enable that work to be checked. Nor does he often fall into those Gallicisms which are the besetting sins of authors who have much to do with French originals. We are, indeed, at a loss to know what in strict English a "grilled fence" may be, and can only hope that it was not tough, though this seems but too probable. Dr. Stevens, however, is rarely to be caught napping in this manner. On the other hand, Mr. Bennett's fashions of speech are such as to force his readers in sheer charity to hope that he is translating more or less unskillfully. He is exceedingly chary of his authorities, and when he does refer to them, the references—as to the letters of "Guy-Pantin"—are such as to need a good deal of elucidation. Extremely careless printing and a sublime disregard of the correction of the press may indeed account for this unusual form; for "Eucharit" as the too tempting nymph in "Télémaque"; for "Religiesu"; for a mysterious admiral named "Kouin," who, being separated by a comma from "Duguay," suggests Duguay-Trouin afar off; and for many more such things. But those too usual scapegoats, the printer and the reader, cannot bear the blame of "ennuyé," "chassé," "liéd"—forms allowable only in avowed burlesque; of "premise" in the sense of "ask," "consider," or something of that sort; of "it is not with the reign of the Grand Monarque that we propose to write"; and of scores of other awkwardnesses of expression which make the book almost impossible to read. If it contained any useful stuff, this might be a matter for regret. As it is, it is perhaps as well that readers should have no temptation to waste their time on a book equally devoid of the fruits of research and the evidences of critical judgment. *Madame de Maintenon's* morals may have been irreproachable, but to find a

proof of this in the efforts she used to get Madame de Montespan out of the king's way, as Mr. Bennett seems to do, is more amiable than sensible. As the treatment of this part of his heroine's career may not uncharitably be taken to show Mr. Bennett's intellectual measure, so his dismissal of Théodore Agrippa d'Aubigné as "a correct historian of the civil wars" furnishes not unfairly the measure of his acquaintance with literature. It is something to be marvelled at that at this time of day a biographer of Madame de Maintenon, if he mentions her grandfather at all, should omit all mention of 'Les Tragiques.'

Dr. Stevens deserves much less summary dismissal, though he is by no means a perfect biographer. He is quite justified in saying that he has not been able to find in any language an adequate biography of the author of 'Corinne.' Such a biography will, indeed, be hardly possible until M. d'Haussonville shall have thoroughly sifted the vast MS. collections of the Coppet muniment room, and shall have given the result to the public. But Dr. Stevens has consulted almost everything available, and has digested the whole into a narrative which is sufficiently readable, accompanying it with criticisms of the work as well as of the life of his subject. Both as a biographer and as a critic he is far too laudatory. His reiterated statement that Madame de Staël is the first of women authors is almost ludicrously exaggerated. The estimates of her several works with which he supports it show in the same way the use of magnifying spectacles of a very high power, and his criticism of her personal characteristics is nearly as much out of proportion to the actual merits of the subject. Perhaps, however, it is on the whole well that a biographer should err, if he errs at all, in the direction of magnifying his subject rather than in that of depreciating it; and no one who knows what he is speaking of will deny Madame de Staël's claim to a high rank in literature and a very fairly high rank among amiable and womanly women. For the charge against her that she was a man in petticoats can only be excused to a rival lion vexed and bored by her intolerable loquacity in public and her determination to engross the attention of her company, though, indeed, these are not supposed by masculine vanity to be specially masculine characteristics. In her private relations with the other sex it is very possible—and Dr. Stevens, though he hints at the fact delicately, does not attempt absolutely to deny it—that she exhibited some of the taint of eighteenth century theories of free love. Her lack of personal beauty and her affectation of the bluestocking, however, probably make this weakness more conspicuous and less pleasant in her than in much more flagrant offenders. She seems really to have been unselfish in the extreme, and to have early learned and never unlearned *miseris succurrere*. It is ridiculous to call her "the most steadfast opponent of the despotism of Napoleon"; but though her opposition to that despotism was in all probability not unconnected with her vanity, which Napoleon hurt by a vanity greater still, she did, at any rate, defy the ogre womanfully—if the word may be permitted. Those who knew her best loved her best, and she had far more

reason as a rule to repent of her affection for them than they of their affection for her. As to matters literary, it is quite possible, without going the lengths of Dr. Stevens, to recognize the importance of her position. Superficial and inaccurate as her 'Germany' is, it contributed more than anything else to show Frenchmen that a German might possibly have *de l'esprit* and perhaps something better, and to open their eyes to the fact that when Racine and Boileau and Voltaire and Condillac had been finished, the last word on poetry and criticism and philosophy had perhaps not been read and said. 'Corinne' and 'Delphine' with all their faults gave a powerful impulse to the character novel, infused new blood into the anæmic veins of eighteenth century sensibility, and by their style—unequal, bombastic, and in many other ways faulty as it is—at once prophesied and promoted the reforms of the next generation. A couple of passages—one relating to the early youth of Madame de Staël, one (which Dr. Stevens owes to Tiecknor) to her later years—are amusing enough, and exhibit the forward exuberance which was at all times her characteristic:—

"Madame Necker's rigour oppressed her daughter. Her daily, her hourly life was under rule, her sports were restrained, her attitudes regulated, her studies severely mechanical. But her ardent nature was ever spontaneously breaking away from this bondage, so foreign to its instincts. She was full of gaiety, of abandon, of frankness, of affectionate impulses, of the love of dramatic effects—not to say dramatic tricks. Marmontel says that 'she was at times an amiable little mischief-maker.' Bonstetten, in later years her admiring correspondent, says that, as he was walking alone in Necker's garden, he was rudely struck from behind a tree with a switch; turning to resent the blow, he saw the child, then five or six years old, gleefully wielding the stick. 'Mamma,' she exclaimed, 'wishes me to learn to use my left hand, and you see I am trying to do so.' 'She stood in great awe of her mother,' writes Simond, the traveller, who knew her from her infancy, 'but was exceedingly familiar with and extravagantly fond of her father. Madame Necker had no sooner left the room, one day, after dinner, than the young girl, till then timidly decorous, suddenly seized her napkin, and threw it across the table at the head of her father, and then, flying round to him, hung upon his neck, suffocating all his reproaches by her kisses.' This was nature, rude yet rudely beautiful. Bonstetten tells the story with some variations. According to him, she fairly drew Necker into a dance around the table, and was arrested only by sounds of the returning steps of her mother, when they resumed their seats at the board with the utmost sobriety."

"The American scholar George Ticknor met at Berlin, some thirty years later, the old prime minister Anclion, who told him a characteristic anecdote of her visit to that city. 'When she was here,' he said, 'she excited a great sensation, and had the men of letters of her time trotted up and down as it were before her, successively, to see their paces. I was present when Fichte's turn came. After talking a little while, she said, 'Now, Monsieur Fichte, will you be so kind as to give me, in fifteen minutes or so, a sort of idea, or aperçu, of your system, so that I may know clearly what you mean by your *ich* (I), your *moi* (me); for I am entirely in the dark about it?' The notion of explaining, in a little quarter of an hour, to a person in total darkness, a system which he had been all his lifetime developing from a single principle within himself, and spinning as it were from his own bowels till its web embraced the whole universe

was quite shocking to the philosopher's dignity. However, being much pressed, he began, in rather bad French, to do the best he could. But he had not gone on more than ten minutes before Madame de Staël, who had followed him with the greatest attention, interrupted him with a countenance full of eagerness and satisfaction. "Ah! it is sufficient; I comprehend, I comprehend you perfectly, Monsieur Fichte; your system is perfectly illustrated by a story in Baron Munchausen's Travels." Fichte looked like a tragedy, the faces of the rest of the company like a *comédie larmoyante*. Madame de Staël heeded neither, but went on. "For, when he arrived once on the banks of a vast river, where there was neither bridge nor ferry, nor even a poor boat or raft, he was at first quite confounded, quite in despair, until at last, his wits coming to his assistance, he took a good hold of his own sleeve and jumped himself over to the other side. Now, Monsieur Fichte, this, I take it, is just what you have done with your *ich*, your *moi*, is it not?" There was so much truth in this, and so much *esprit*, that of course the effect was irresistible on all but poor Fichte himself. As for him he never forgave Madame de Staël, who certainly, however, had no malicious purpose of offending him, and who in fact praised him and his *ich* most abundantly in her "De l'Allemagne."

Dr. Stevens, however, is not an anecdotic biographer, and he has not cared to record many of the *ana* which exist about his heroine. His account of the Necker family is, however, good, and the portrait which he gives of Madame Necker is delightful. Many extracts from letters, from the notice of Madame Necker de Saussure, and from the writings of other friends free the book from any charge of dryness, and occasional notices of interest concerning the more or less famous persons with whom the heroine had relations diversify and relieve it. Woe comes to these persons if they were disrespectful to Madame de Staël, or if they have been compared with her to their advantage. Thus, for instance, it goes hard with Madame d'Arblay and with Chateaubriand, while Byron is barely saved by his hyperbole of the "greatest woman in literature" from condign punishment for his other disrespectful remarks. Here and there we have noticed some small awkwardnesses of expression. For instance, "Chénier the poet" naturally suggests André, not Marie Joseph, though of course the latter in strictness has a claim to the title. This, however, is only a trifle. A more serious though a less precise complaint that may be made against Dr. Stevens is that he seems to be somewhat uncritical in his citations from and reliance on his authorities. Upon the manuscript souvenirs of M. Pictet de Sergey, which have been placed at his disposal, and other first-hand information which his residence at Geneva and his acquaintance with descendants of members of the Coppet circle have secured for him, he is, of course, quite right in drawing largely. Madame Necker de Saussure's memoir is another authority of the first class. In critical matters Sainte-Beuve, Vinet, and other persons deserve that we should take our hats off to them—not in Rivarol's wicked sense—whenever we meet them. But it is hardly necessary to quote compilations, however useful and careful, like the 'Biographie Universelle' and the 'Biographie Générale,' as critical authorities in a set critical biography of the bulk and pretensions of these volumes. Modesty is good, but it sometimes stands in the way of a writer's forming for himself,

and presenting to his readers, a complete and well-reasoned view of the subject. Still, though Dr. Stevens's book might be much better, and though its criticism in particular is weak in the extreme, it is not a book to be on the whole ill spoken of. To any one who has just laid down the book with which we have coupled it in this article, it really seems to reach a high standard of judgment and good sense.

*Notes and Sketches from the Wild Coasts of Nippon, &c.* By Capt. H. C. St. John, R.N. (Edinburgh, Douglas.)

We can quite believe in the hesitation with which the gallant author publishes this "volume of rough notes," for he gauges accurately, if rather too severely, the deficiencies in his own style. His notes on natural history and sporting matters certainly have not, as he himself points out, the charm of his father's writings, but to the like-minded reader the unmistakable love of nature redeems the occasional baldness and want of art.

Besides, there is a great deal more in the book than natural history. Capt. St. John's experiences date from the time preceding the great modern revolution of ideas and of policy in Japan, and have accordingly quite an historical interest now. He spent several years surveying on the coast, returning more than once to the same spot, and had thus abundant opportunities of observation. His pictures of life and manners are quaint and effective, and the more so from the writing being always natural and free from effort. He prints, too, some reminiscences of the last Chinese war, and several amusing and spirited adventures with pirates, in which luck and good guidance are about equally prominent. Most of these are very well told, though he once or twice breaks off a story with an abruptness that is most provoking.

But although some of the journal notes might have been dispensed with, the observations on animal life, especially in the early days when beast and bird were unmolested, are often curious and sometimes picturesque,—as when he describes the sea-lions showing no sign of fear and roaring with indignation at his approach, and the great echalots, thirty feet long, grazing undisturbed at the bottom on the sea-weeds or cuttle-fish, or passing slowly along and diving under the boat, happily without seeming to notice it. On one occasion while stalking a bear his attention was otherwise arrested:—

"I had crawled under old moss-covered prostrate trees, twisted through fallen branches, parted the matted creepers aside, and was in the act of passing between two great trunks of timber, when, to my surprise, I saw—not a bear—but the most perfect gem of a primula I ever beheld; of a delicate pink colour, clustering, on a stem eighteen inches high, with leaves of a fresh yellow-green tint, this lovely flower quite arrested my progress. Amongst the tangled damp moss, the matted creepers, and innumerable other wild lanky-looking plants, were a few square feet of uncovered mossy turf, and on this spot the single delicate-looking flower grew, as if planted by some fairy hand, and afterwards nourished and tended with care. The sun's rays certainly never reached it. Perhaps I remained too long admiring and wondering why this plant grew here. At any rate, I never came up with the bear!"

He is a true sportsman of the tender-hearted type:—

"Shooting one day in a marshy patch of ground, a snipe rose, and before I could fire, something darted past my head, and the snipe dropped into the rushes. A male peregrine had sprung from some firs not far off, and swooped at the snipe. I put the frightened thing up four or five times, the falcon each time dashing at the bewildered bird; during the interval he flew round and round my head, within five-and-twenty yards. The snipe at last refused to rise, and my retriever brought it to me uninjured. Thinking the bird had gone through enough to entitle it to another chance, I let it go, and the poor little creature may still be enjoying life."

And a hard day's work and a bad bag are compensated for by the beautiful scenery and invigorating air. To be sure, there are other consolations open to the tired wayfarer. Hospitality and politeness are the order of the day in the country districts; and, not to mention the pleasant tea-houses, the inmates of the roadside cottages seldom failed to invite him to rest, while the daughter of the house washed his feet, and chatted in the most "engaging" way. The author never tires of dwelling on the charming manners, innate politeness, and real and substantial kindness of the people. Their love of the beautiful must, he says, argue some inherent goodness of nature, and the instances he records, and which we would gladly quote, make some repetition excusable. They are fond of games and of picnics, and there is much laughter and fun. The boys come rushing out of school shouting and laughing, as in England. In China, he says, they would be whipped for this. Here is a pleasant little idyl:—

"Half a mile up the valley I passed a cottage standing near the pathway. The little garden in front was a mass of flowers, among which there was a large plant of the oleander in full bloom, and a perfect hedge of the big jessamine (*Olea fragrans*), which scented the whole atmosphere. Cucumbers were growing over the side path and hedge, and a great vegetable-marrow plant had run all over one end of the roof of the cottage. A few tea-shrubs were in full bloom in the garden. This useful species of camellia is both pleasant to the eye and to the taste. A pair of little bantams pecked about the garden. And one of the tailless cats peculiar to this country basked in the sun. A pretty girl worked away at her loom under the shade of the broad verandah; a cloth round her waist was her sole attire, and was doubtless enough, for the day by this time had become very warm, although the thermometer stood only at about 78°. The elderly lady of this comfortable little home was busy among her pots and pans. Two or three smaller bairns were playing with a kitten, and a baby strapped on its tiny sister's back was enjoying itself in profound slumber, notwithstanding the perpetual motion of its nurse. I could not help contrasting this comfortable, happy-looking labourer's home—by no means an exceptional one—with many of our own dirty, uncared-for, squalid cottages, belonging to the same class of people..... Can you tell me the way to yonder mountain, the one with the smooth peak, like a cup upside down, and a little knob on the very top?" I asked. "If you follow this path you cannot go wrong; it will take you to the foot of the Maiden," she answered.—"The Maiden," I said; "is that the name of the mountain? Why is it called so?" "Because the top of it is so like a maiden's breast," she replied, looking at her own.—"Well," I said, laughing, "so it is. Good-bye. Perhaps I'll come in and have a cup of tea on my way home." "Do so; we shall be glad to see you,

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and you will be hot and tired by that time, and glad to rest. A pleasant walk to you."

Even among the lowest class politeness to one another and, he adds, kindness to their cattle and other animals are universal. Vulgarly and coarseness are absolutely unknown where Europeans have not penetrated. Various pleasant traits and customs are quoted as proofs of that inborn refinement which lends a charm to existence. "The women, young and old, are always nice," and their refining influence on the men is great. It is true they are worked very hard, and there is an ungallant practice on the coast of employing women in diving for sea-weed, originating, it is said, in a man having been injured by a fish when thus engaged. Morality of course, as we understand it, is unknown, and much must be read between the lines in our author's pleasant descriptions. His reflections (italicized below) are perhaps a little peculiar. Village maidens saluted him from their baths on the street:—

"A pleasant 'How do you do?' 'Where have you been for a walk?' 'Is it not a lovely evening?' and so on, was usually their simple and smiling greeting. After a short time I never thought of these creatures as being naked, and I believe such would always become the case if anything was started, however outrageous we might at first consider it!"

As to their untruthfulness, no sin being, he says, attached to it, it becomes or seems wonderfully innocent, and he would much sooner depend on the word of a Japanese than on that of an Englishman in the lower ranks of life.

He mentions some curious results of the great national "plunge in the dark," which he says has, on the whole, answered very well, and is unlikely to be followed by reaction. Intercourse with an inferior class of Europeans has led to a deterioration of manners, and the wild desire for change made them an easy prey to schemers and swindlers. As an exception to this rule the author quotes the valuable system of light-houses along the coasts; but "no people," he considers, "have paid so heavily for wisdom as these." The decay of religion has probably been most felt by the lower animals, for whom the doctrine of the sacredness of life was an efficient protection. The Japanese hunter (usually the shoemaker in need of skins) was an outcast; a like stigma, originating probably in a similar belief, attaches still to the *shikari* in Sind. Among the incidents of the late revolution not generally known, the author says that a committee was sent to Europe to inquire into the relative merits of Catholic and Protestant Christianity, with a view to the adoption of one or other as the State religion; and he affirms that the notion was abandoned at our suggestion. Stranger than this was the discovery he made, whilst wandering, gun in hand, on an obscure island a hundred miles west of Macao, of "a large flat slab of stone, almost covered by grass and herbage"—the tomb of Xavier! If there is no mistake here it seems strange that a spot which Christians of every sect might have united to honour should remain thus neglected.

There are some useful maps, and the typography and general finish of the volume are specimens of the good class of work

usually turned out by Mr. Douglas. The illustrations, which are mostly mere outlines, have, we must hope, at all events the merit of truthfulness. One or two, inspired perhaps by the *genius loci*, have a touch of that happy audacity which distinguishes Japanese art.

*The English Works of Wyclif, hitherto Unprinted.* Edited by F. D. Matthew. (Early English Text Society.)

This volume comprises those pieces which Mr. Arnold excluded from his 'Select Works of Wyclif,' either because something very like them was already printed or because there was some doubt whether a particular treatise was by Wyclif or not. In spite of their rejection by Mr. Arnold, these tracts have great value, though it is rather for the student of history than for the student of language. They possibly (nay, very probably) are not all by Wyclif, yet they were written under the influence of that movement of which he was the head, and they set before us as much as his own writings could do the thoughts which stirred men's hearts at that day, and the arguments which were employed to rouse the nation to free itself from the abuses under which it groaned.

Mr. Matthew has printed twenty-eight pieces, which, although some of them are very short, fill from 400 to 500 pages, and in them nearly all those subjects are treated which formed the peculiarities of Wyclif's teaching. His opinions concerning ecclesiastical endowments and the sinfulness of them find frequent mention in the tracts 'On Servants and Lords,' 'Of Clerks Possessioners,' and 'Why Poor Priests have no Benefice.' Then there is the important treatise 'On Dominion,' a subject on which Wyclif, inspired by the teaching of Fitzralph, the reforming Bishop of Armagh, has much to say, and his teaching about which has been greatly misrepresented. In his introduction Mr. Matthew has put Wyclif's position in its true light. Two great powers, the Pope and the Emperor, were contending in the fourteenth century as to which could rightly claim to be the source of secular authority. The former, supported by Church authority in every country of the West, pretended to a dominion which, beginning in matters spiritual, was constantly extending its reach further and further in the secular affairs of nations. On the other hand, teachers like William of Ockham and Marsilio of Padua maintained that lay rule was not only independent of the spiritual power of the Papacy, but supreme within its own province, and that the persons and property of the clergy ought to be subject to its laws. England had been much excited by the controversy in the reign of Henry II., but it was an excitement which had extended far and wide by the time of Edward III. Fitzralph, and after him Wyclif, pushed both the disputants from the stage by maintaining that God Himself was the chief Lord of all possessions, that from Him all true ownership had its source, and to Him all owners must yield their service, and if by sinful lives they failed to do this, then they forfeited their rights to ownership. This, no doubt, appears dangerous teaching at first sight,

and so the adversaries of Wyclif have ever represented it. Says one critic, "Take the followers of Wyclif for the righteous, and their opponents for the wicked, and the application of this doctrine is very easy." But Wyclif prevented such an application being made of what he taught. For while he maintained that men in mortal sin forfeited their right to dominion, he also taught that none but God should decide what was mortal sin. There was, therefore, no fear that he would (or could) use his teaching as a dangerous weapon for the breaking up of society. His theory was carried into the region of the ideal, and we can see all that he meant by it as we read a passage like the following:—

"Men doubt commonly whether they should pay their debts to those men whom they know to live in wicked life. And it seems nay, by reason of God, for such men be unworthy to have any goods; yea to have life given of their God; how be they worthy to receive their debts? since they have lost title of all rightfulness. But here men think that by God's law men should stir such shrews to serve truly their God both by word and deed, and so they pay them their debts, and hope for their amendment. For as God wills that they live, so He wills that men should pay them."

Here we have Wyclif's teaching. The wicked had no right to receive, yet as they were in possession, we should yield them their dues. They must settle for the wrong of their receiving with God, their chief lord, and with that settlement men have nothing to do. This teaching cut at the root of such power as the Pope would everywhere have usurped, and it gave to all laymen increased freedom, but taught them that with the larger liberty came larger responsibility.

There is also much of interest in these papers concerning the poor priests, whom Wyclif instituted as an order of preachers to go throughout the land, and between whom and the mendicant friars there was a constant opposition, that accounts for much of the strong language which Wyclif uses against the latter. These men, and the abuses that were connected with the forms of indulgence and absolution, the sale of pardons, and the doctrine that all who were admitted to the monastic habit, even when *in extremis*, were made saints and everlastingly saved, were the topics which most stirred the wrath of the reformer. Against the last notion there is some strong language in the 'Tractatus de Pseudo-Friferis' (we modernize the words), p. 316:—

"Believing in the holiness of these (garments) bringeth in many heresies, that these clothes be more holy than were the clothes of Christ. Since Pilate might have been damned although he had died in Christ's clothes. And thus these habits of the new orders bear the eyes of the people, and conceal their secret robbery, and other good do they but little."

Feeling the need of earnest preaching, the men of that day, be the writers who they may, spake out boldly about such preaching as then existed. In the 'Testament of St. Francis' it is said:—

"As concerns preaching men know well that friars will flatter and spare to reprove sharply sins of great men, from dread of loss of worldly goods or friendship or favour; and so for love of their stinking belly they let the fiend strangle many souls, and yet they despise and hinder other men from preaching the truth of God's law, lest their own sin should be known and

their pride and worldly winning put down. And yet they tell not shortly nor plainly the Gospel, and vices and virtues, and pains and joy, but make long tales out of fables and chronicles, or recommend their own novelties."

And in another place (p. 153) on the same subject:—

"They love well to tell how this saint, or this, lived in gay and costly clothes and worldly array, and yet is a great saint."

But the whole volume is full of curious points of interest, concerning not only the abuses against which Wyclif preached, but incidentally about the manners and customs of the day. So, when he speaks of abbots' retinues (p. 60), we have a picture of much more than the abbot in his words:—

"Ah, Lord, since prelates came instead of apostles, how may they for shame live so contrary to their profession of poor life, with useless servants, with great fat horses and needless, with shining vessels, with great array of clothes? Oh Lord, what token of meekness and forsaking of worldly riches is this: a prelate, as an abbot or a prior, that is dead to the world and the vanity thereof, to ride with fourscore horses, with harness of silver and gold, and many squires in cut and slashed dresses, and other men swearing by the heart, bones, and nails and other members of Christ, and to spend with earls and barons and their poor tenants both thousands of marks and pounds to maintain a false plea, and hinder men of their rights?"

The reader will find, too, in the volume much of interest, for example, about the translation of the Bible into French, and that the grandest MSS. of such Bibles were executed in England and for English noblemen. Concerning life in Cambridge and Oxford, he will learn that the Wycliffite party had a tender regard for the support of poor scholars at the universities. Some telling proverbs come out in the homely language of these earnest writers. Thus (p. 82), where it is said that Papal pardons were not sold, but the price that was paid (and a large one it was) was only for the sealing, the transaction is likened to "giving a goose and charging for the garlic." Then we find some notices of Bishop Groteste, and Herford and Purvey, the fellow labourers with Wyclif; of guilds and plays at York, and of the long popularity of a play on the 'Paternoster'; of that scourge of the land, the black death; of the Rome runners, as men were called who kept up the current of appeals to the Papal Court, and so carried out of the country immense sums of money in fees to the lawyers of the Curia; of the belief in witchcraft, which was destined to last long after Wyclif's day; of tally-sticks, which were given to those from whom great lords took provisions, and which, when negotiated, produced but a small part of the value of the goods for which they had been given as an equivalent. Thus it will be seen that to the student of the history of English life the volume before us is full of interest. The editor has supplied an interesting introduction as well as some few needful notes, and, what is very useful as a guide to the contents of each pamphlet, a brief summary of the points treated in it.

There is also a glossary, and it is likewise an index, which in such a volume it may well be, since a glossary proper is not much required after the many glossaries which the English Text Society has now made accessible. There are, however, one or two words

with which the editor has had a little trouble. One of these is "dailes," pp. 92, 128. At last he has settled (see p. 503) that the sense of the word is "without judgment or redress." He could not find an example of the word, but it occurs in Higden's 'Polychronicon' (Rolls Series), vol. v. p. 159. There it is Trevisa's rendering of the Latin *in vanum*—to no purpose, and that sense will suit very well in both the passages where it is found in this volume. The word "Lystris" might also be illustrated from vol. vi. of the same work, p. 257, where it is said of Charles the Great that "he had a *lyster* at meat" (*i.e.* a person to read while he was dining) "and had great liking in Austyn's books," which shows that the *lyster* was employed as the reader of theology.

The volume is, on the whole, one for which many persons will be grateful both to the editor and the Society, for the editorial work is well done and not overdone, and the matter is well worthy of being preserved.

*A History of the Family of Fortescue in all its Branches.* By Thomas (Fortescue), Lord Clermont. (Ellis & White.)

THIS handsome quarto sets out very fully the pedigrees of the extant and extinct branches of the Fortescue family; and of the more important persons bearing the name it gives memoirs copiously illustrated by original letters and unpublished documents. The engravings and fac-similes are admirably executed, and the printing is luxurious.

The work is an enlarged reprint of the second volume of the author's book entitled 'The Life and Works of Sir John Fortescue,' which was privately printed in 1869, and of which only one hundred and twenty copies were distributed; and though Lord Clermont, in the preface to his first venture, modestly assumed that his cousins were the only readers he could expect to attract, he has done well to publish this history of his family, and so to afford it a wider circulation.

In the last one hundred and forty years no less than seven peerages have been created in favour of the Fortescues, namely, the earldoms of Clinton, Fortescue, and Clermont, and the baronies of Fortescue (of Castlehill), Fortescue of Credan, Clermont, and Carlingford. Of these, all but the united earldom and barony of Fortescue and the baronies of Clermont and Carlingford are now extinct. The ancient barony of Clinton was also held for a short time by a Fortescue, having been called out of abeyance in 1721 in favour of Hugh Fortescue, who was afterwards created Earl of Clinton; but it passed out of the family when he died unmarried in 1751.

Tradition reports that the Fortescues, both of England and France, all descend from Sir Richard le Fort, cup-bearer to the Bastard of Normandy, who saved the life of his master at the battle of Hastings by protecting him with a shield when he was thrice dismounted and had had three horses killed under him; and the tradition goes on to tell that thenceforth Sir Richard le Fort adopted the surname of Fortescue, which has ever since been borne by his descendants. Were this tradition well founded, one would have expected Sir Richard to have received large grants of land from the Conqueror

in recognition of his eminent services; but in the Domesday record, as our author candidly points out, there is no trace of Richard le Fort nor of any Fortescue who held lands at the time of the Great Survey. Though the tradition probably embodies a myth, which owes its origin to the derivation of the name, there is no reason for doubting that the Fortescue family was of Norman extraction, for a knightly family of the name flourished in Normandy down to the time of the great French Revolution, and is not yet quite extinct; and even if the earlier part of the Fortescue pedigree be discredited, the family can still trace back its ancestry for seven centuries.

The Fortescue pedigree in its earlier part is as nebulous as pedigrees starting from the time of the Conquest usually are, and its earlier steps as stated by Lord Clermont differ considerably from those given in the "peerages" of the last hundred years; but the author, who does not vouch for their accuracy, points out that they rest on tradition and are not supported by documentary evidence. A little further down the pedigree Lord Clermont corrects an oft-repeated mistake, which alleged that one of his ancestors married a daughter of Richard Beauchamp, Earl of Albemarle and fifth Earl of Warwick, and he shows that the lady thus misdescribed was really a daughter of Sir John Beauchamp, of Ryne, in Dorsetshire.

The earliest mention of a Fortescue in our records occurs in 1199, and soon afterwards lands were granted at Winstone, in Devon, by King John to Sir John Fortescue, who had fought in the king's cause against the revolted barons. William Fortescue of Winstone, seventh in descent from this Sir John, married Elizabeth Beauchamp mentioned above, and was father of two sons, William Fortescue of Winstone and another Sir John. From William, the elder of these two sons, the Winstone estates came by direct descent to Edward Fortescue, who sold them about the year 1630 and died abroad, and the male line of the Fortescues of Winstone seems to have become extinct in 1702.

Sir John, the younger son of William Fortescue and Elizabeth Beauchamp, fought at Agincourt, and was appointed Governor of Meaux in 1422. He left three sons, who were ancestors of all the extant families of Fortescue in England. These were Sir Henry, Sir John, and Sir Richard. Sir Henry, the eldest son, was Chief Justice of the Common Pleas in Ireland, and from him descended several families of Fortescues, all of which are now extinct in the male line. Sir John, the second son, was Chief Justice of England from 1442 to 1460, and was afterwards Lord Chancellor to King Henry VI. He was ancestor of Earl Fortescue and of Lords Clermont and Carlingford. Sir Richard was one of the many victims of the Wars of the Roses, and was killed at the first battle of St. Albans in 1455, when fighting on the Lancastrian side. From him were descended the Fortescues of Punsbourne, Falkbourne, and Salden, which families seem to have become extinct in the male line; but the Salden branch of the family is represented by Sir Francis Fortescue-Turville.

The Fortescues have always held a con-

siderable and several eminent greatest John F. time of Raleigh our law as an in distincti writing Fortescue Devon, "It is in what selves.— and in Fortescue under K by whom Berry. town of Seventh the crow Bannere Fortescue and just especial Sir John Chief J the Ra learned famous Fortescue of Que Chancel Lancast Their worthie Justice necessa Chie reverer Edward the clo Lord C at 139 an ear 1430 a that a latter liamen fought King I and wi his Ch ever Campl but fr Chanc as such Lancas Marga compa to the cruelly after abroa pupil, Legun ambas he ret garet, of Te obtain in the king attain having impos



considerable position amongst the landed gentry, and several of the family have attained eminence at the Bar and on the Bench. The greatest of these was unquestionably Sir John Fortescue, the Chief Justice in the time of King Henry VI., whom Sir Walter Raleigh styles "that notable bulwark of our laws"; and doubtless his renown acted as an incentive to his descendants to seek distinction in the legal profession. Fuller, in writing about the Chief Justice and other Fortescues amongst the 'Worthies of Devon,' says:—

"It is observable that they attained eminency in what profession soever they applied themselves.—In the Field: In Westminster Hall: and in the Court.—In the Field: Sir Henry Fortescue, a valiant and fortunate Commander under King Henry the Fifth in the French Wars, by whom he was made Governour of Meux in Berry. Sir Adrian Fortescue, Porter of the town of Calice, came over with King Henry the Seventh, and effectually assisting him to regain the crown was by him deservedly created a Knight Banneret.—In Westminster Hall: Sir Henry Fortescue was Lord Chief Justice of Ireland and justly of great esteem for his many virtues, especially for his sincerity in so tempting a place. Sir John Fortescue, our present Subject, Lord Chief Justice and Chancellor of England in the Reign of King Henry the Sixth, whose learned Commentaries on the Law make him famous to all Posterity.—In the Court: Sir John Fortescue, that wise Privy Councillor, Overseer of Queen Elizabeth her liberal Studies, and Chancellor of the Exchequer and Dutchy of Lancaster."

There is no need to dwell further on these worthies, with the exception of the Chief Justice, and our sketch of his career must necessarily be short.

Chief Justice Fortescue, "that most reverend and honourable judge," as Sir Edward Coke styles him, was born towards the close of the fourteenth century, and Lord Clermont fixes the date approximately at 1394. Entering the legal profession at an early age, he was made a serjeant in 1430 and Chief Justice in 1442. He held that appointment till 1460 or 1461, in the latter year being attainted by the first Parliament of King Edward IV. for having fought on the Lancastrian side at Towton. King Henry VI. after that disastrous battle, and when he had lost his throne, made him his Chancellor. It is doubtful whether he ever really acted as Chancellor, and Lord Campbell calls him "Chancellor *in partibus*," but from this time he always styled himself Chancellor of England, and was recognized as such by Louis XI. After the rout of the Lancastrians he went with Henry and Queen Margaret to Scotland, and in 1463 he accompanied the queen to Holland as tutor to the young Prince Edward, who was so cruelly murdered, according to Shakspeare, after the battle of Tewkesbury. Whilst abroad he wrote, for the instruction of his pupil, his famous treatise 'De Legibus Legum Angliæ,' and acted as King Henry's ambassador to the French king. In 1471 he returned to England with Queen Margaret, and was taken prisoner at the battle of Tewkesbury, but was soon released and obtained a pardon from King Edward IV. in the same year. In 1473 he petitioned the king and Parliament for the reversal of his attainder and the restoration of his estates, having first complied with the condition imposed upon him "somewhat maliciously"

by King Edward, as Lord Campbell says, and having written in defence of King Edward's title to the throne a treatise which retracted the statements he had formerly made in support of the claims of King Henry. In referring in his petition to this retraction, he states that

"he late, by large and clere writynges delyvered unto youre Highnes, hath so declared all the maters which were written in Scotland and elleswhere, ayen youre right or title, which writynges have in eny wise comen unto his knowlege, or that he at eny tyme hath be pryve unto thym; and also hath so clere disproved all the arguments that have be made ayen the same right and title, that now there remaineth no colour, or matere of argument to the hurt or infamy of the same right or title, by reason of any such writyng, but the same right and title stonden nowe the more clere and open by that any such writyngs have be made ayen them."

The reversal of the Chancellor's attainder was not completed until 1475, and afterwards he seems to have lived in retirement at his manor-house of Ebrington, where he died, a nonagenarian, about the year 1485.

Two other members of the Fortescue family have been raised to the Bench. John Fortescue was a Judge in the Courts of Exchequer, King's Bench, and Common Pleas from 1717 to 1728; and the Right Hon. William Fortescue was successively a Baron of the Exchequer, a Judge of the Common Pleas, and Master of the Rolls between 1736 and 1749. Of the former, who was created Lord Fortescue of Credan in Ireland in 1746, it is related that he had one of the strangest noses ever seen, and that on some occasion, having remarked to the counsel pleading before him that he was handling his case in a very lame manner, he was met with the answer: "Have patience with me, and I will make it as plain as the nose on your lordship's face." The Master of the Rolls wrote some amusing imaginary cases in the style of the Year-Books, which he called 'Scriblerus's Reports,' and was in constant correspondence with Pope and Gay. It is said that while he was on his death-bed a white bird flew in at the window, and that, in allusion to a tradition which made the appearance of such a bird a portent of death to members of his family, he exclaimed, "Ah, you have come for me!"

At the end of his work Lord Clermont gives some interesting notes on the Fortescues of Normandy, and a transcript of a "Chartier" recently purchased for the British Museum, which sets out in great detail the landed possessions of a Richart Fortescue, Seigneur du Buisson, who flourished in the early part of the fifteenth century.

In conclusion, attention may be drawn to the fact that in the pedigree of the Fortescues of Castlehill, as set out by Lord Clermont, it is stated that Joseph Fortescue, clerk of the peace for the county of Devon, married Joanna, daughter of William Gay, of Barnstaple. This lady must have been the poet's sister who is mentioned in his will as Joan Fortescue; and the entry in the pedigree establishes the poet's parentage, which has been left in obscurity by his biographers, though they tell us he was born in the neighbourhood of Barnstaple.

NOVELS OF THE WEEK.

*Mary Marston.* By George Mac Donald. 3 vols. (Sampson Low & Co.)

*Eyre of Blendon.* By Annie Thomas (Mrs. Pender Cudlip). 3 vols. (Tinsley Brothers.)

*Harold Saxon.* By Alan Muir. 3 vols. (Smith, Elder & Co.)

*Larry Lohengrin.* By William Westall. 3 vols. (Tinsley Brothers.)

Few will read 'Mary Marston' through unless they are attracted by writing of a more pietistic sort than we fancy the majority of novel-readers affect. As a story the present work does not approach in interest such books as 'Malcolm' and 'Robert Falconer.' Life in a little English country town does not lend itself to the picturesque descriptions which form a strong point of the author's style; yet the old street in Testwick and the lanes and fields and commons surrounding the old houses of Thornwick and Durnmelling are sketched with the skill which makes a permanent impression on the memory. Not less vivid are the presentments of character afforded us in Mary and her father, Ann Byrom, Tom Helmer, and the sordid and unpleasant Turnbull. The last is the embodiment of all the shortcomings of the wrong sort of tradesman, cringing and supercilious, a votary of adulteration for six days of the week, and of conventional religion on the seventh. Mary Marston, his shopwoman and partner, is one of the modern apostles Mr. Mac Donald loves to describe. When the death of her father casts her adrift from what has been the foremost interest of her life, she devotes herself voluntarily to the service of a beautiful young woman of fashion, for whom she contracts an affection almost like the love between the sexes. Hesper Mortimer, who is early sacrificed to an ill-matched alliance for worldly reasons with an elderly *roué*, is accompanied to her home by Mary and by a spirit of the opposite complexion in "Sepia Yolland," who thenceforward act as bane and antidote to the character of their patroness. Besides her exertions for Hesper, Mary finds other missionary work to her hand in bringing a vain and foolish poetaster to a more wholesome frame of mind towards the simple-minded wife he has neglected, in maintaining poor Letty in her widowhood, and in knocking some sparks of good out of the unpromising nature of Hesper's cynical husband.

Although 'Eyre of Blendon' affords as much ground for fault-finding as the most acrimonious critic could desire, it will also give a good deal of pleasure to those readers who are amused by bad novels. On the whole, perhaps nowadays one gets more amusement from the bad novels than from the good. The pleasure is not new. Everybody will remember how Macaulay delighted in bad novels, and Mrs. Hardcastle's life of Lord Campbell has given another instance of an eminent man who had a similar taste. The hero in 'Eyre of Blendon' is charmingly foolish and contemptible, and it says a good deal for Mrs. Pender Cudlip's power that she has succeeded in making him sufficiently foolish and contemptible to be amusing. The amusement is, of course, due to the manner of the perfectly veiled irony under



which he is described, the beautiful language which tells of his high principle and his strength of mind and will. Having refused to marry the only child of a millionaire, he marries the niece of a lodging-house keeper, because she helped to nurse him through a serious illness. He loved the millionaire's daughter deeply, yet he married the lodging-house keeper's niece because she waited upon him so nicely at dinner, and pressed him to ask her so astutely and so strongly on his sick-bed. Every novel-reader will at once see that the way must somehow be made clear for the hero to eventually marry the millionaire's daughter. Mrs. Cudlip saw this too, but she kept putting off the arrangement under which this should become possible till the last moment. Ultimately, well in the middle of the last volume, comes the sentence which one has been expecting. The lodging-house keeper's daughter, who of course makes a very bad wife, turns out to be "not strong," and then, by a little explanation about tight-lacing, Banting's system, and Anti-Fat, the end is prepared. Even then the wretched woman is only despatched as one turns over the last page of the last chapter but two. There is no doubt about the appearance of the real heroine. For fear that her descriptions may have been insufficient, Mrs. Cudlip says that she is like Miss Ellen Terry:—

"There is the same frank fair beauty; the same unrestrained perfect face; the same thrillingly clear intonation."

It must not be supposed that the book deals only with the characters who have been mentioned. There is a good deal about the aristocracy, and particularly about persons whom the writer calls "The Reverend and Lady Sophia Eyre." But the Reverend Eyre is disappointing, for he begins by showing every sign of the coming villain and turns out to be exemplary. And there is nothing remarkable about Lady Sophia except that when she is made to talk of rapt attention the adjective is spelled "wrapt." Mrs. Cudlip uses this word more than once, but does not, though she would, no doubt, if she found an opportunity, use the word "wrapture." Her style is best exhibited in her general reflections introduced to fill out a chapter, as when she moralizes about fleeting time, which it appears slips away under a number of stated conditions, and others *ejusdem generis*. But the author is forced to add that in fact time slips away "under nearly all circumstances, and accompanied by the majority of conditions . . . when we pass out of the enchanted circle of infantile unconsciousness." Not only time but geography also seem to have slipped away from Mrs. Cudlip when she was writing the chapter from which this extract is made, for in it she places the Hog's Back (which the reader will remember stretches from Farnham to Guildford) within an afternoon's drive from Hastings.

Readers who recollect Mr. Muir's first story will be glad to open 'Harold Saxon,' though they may feel a little misgiving. The second attempts of promising beginners are so often failures that it does not become one to look at the new picture or to open the new book in a too sanguine mood. 'Children's Children' made a good impression by giving evidence of power

and originality of treatment, yet there would have been little reason for surprise if its author's present work had been a disappointment. Now, it may be impossible to say that 'Harold Saxon' reaches the level which 'Children's Children' showed Mr. Muir to be capable of attaining, but it certainly need not disappoint those who thought well of his former romance. There is the same manifestation of strength, the same bold conception and vigorous working out of situations, and the same effective contrasts between the tender and the terrible. Nothing could be more ghastly than the scene at Branscombe's Folly, with the young wife who is no wife stretched upon a miserable pallet in a cataleptic trance; the creedless clergyman wringing his hands above her, and calling in vain for the maniac husband, standing in outer darkness and swearing that he will not look upon her face; the Methodist man-servant chanting his dirges; the tipsy doctor hurriedly fetched in to confirm the announcement of Gertrude's death; and the wild storm and angry sea dashing against the walls of the crazy ruin. This is an accumulation of horrors not very likely, it may be admitted, to occur all at once; but the novelist deals in the possible rather than the likely, and it is more pertinent to consider how he treats his materials than by what right he assembled them. Mr. Muir revels in parlous predicaments, and he therefore creates them; but, as he does not often think it necessary to end with a gruesome solution, his readers are compensated after the horrors through which he conducts them. There is still more power than finish in his work, though, on the whole, the latter of his two stories is distinctly superior to the former.

In spite of its title, 'Larry Lohengrin' is by no means uninteresting. Larry is not the jolly young Irishman with plenty of wit, fond of a row, and always in a scrape, nor is he in any way given up to music, and his story is not at all like that of the knight of the swan. In fact, he is called Larry Lohengrin simply because that is his name, or, rather, the name by which he went. The scene is laid chiefly in Liverpool and in Venezuela. Novelists nowadays are as enterprising as special correspondents. Mr. Westall is a pleasant *cicerone*; he does not tell too much, and is satisfied with pointing out here and there the things which are most unlike what we see at home. The fact upon which the story turns is old—something about a bill—but the arrangement is ingenious. Mr. Westall cannot be said to have made a conspicuous success as a novelist, but he has written a sufficiently good book to make readers remember his name and look for it again.

#### LIST OF NEW BOOKS.

##### ENGLISH.

##### Theology.

Houston's (T.) *The Dominion and Glory of the Redeemer*, cr. 8vo. 5/6 cl.  
Lord's Body (The), 12mo. 2/6 cl.

##### Poetry.

Hartley's (J.) *A Sheaf from the Moorland*, Poems, 12mo. 2/6  
*History and Biography.*

Ellenborough's (Lord) *Political Diary, 1828-1830*, edited by Lord Colchester, 2 vols. 8vo. 30/ cl.  
Faussett's (B. G.) *The Symmetry of Time*, 4to. 10/6 swd.  
Lascelles's (F.) *Reminiscences of an Indian Judge*, 8vo. 3/6

##### Philology.

De La Morinière's (C.) *French Prepositions and Idioms*, 8vo. 5/ cl.  
Nicholson's (A.) *Collection of Gaelic Proverbs and Familiar Phrases*, based on Macintosh's Collection, cr. 8vo. 9/ cl.  
Ovid's *Fasti*, edited by G. H. Hallam, 12mo. 5/ cl.

##### Science.

Creighton's (C.) *Bovine Tuberculosis in Man*, 8vo. 8/6 cl.  
Perry's (J.) *Elementary Treatise on Steam*, 12mo. 4/6 cl.

##### General Literature.

Beale's (A.) *Idonea*, 3 vols. cr. 8vo. 31/6 cl.  
Besant (W.) and Rice's (J.) *The Ten Years' Tenant*, 3 vols. cr. 8vo. 31/6 cl.  
Bikelas's (D.) *Loukas Laras, Reminiscences of a Chiot Merchant during the War of Independence*, translated by J. Gennadius, cr. 8vo. 7/6  
Braddon's (Miss) *Asphodel*, 3 vols. cr. 8vo. 31/6 cl.  
Cusack's (M. F.) *The Case of Ireland Stated*, cr. 8vo. 7/6 cl.  
Harte's (Bret) *Complete Works*, Vol. 5, cr. 8vo. 6/ cl.  
Jerrald's (T.) *Our Kitchen Garden*, cr. 8vo. 2/6 cl.  
Peckwater's (H.) *Arimas*, cr. 8vo. 6/ cl.  
Philanthropic Misanthrope (A.), by Joseph Somebody, 10/6 cl.  
Rabbi Jeshua, an Eastern Story, cr. 8vo. 3/6 cl.  
Sappho, a Dream, by Author of Palace and Prison, cr. 8vo. 3/6  
What Might Have Been, from the French by Mrs. C. Hoey, cr. 8vo. 7/6 cl.

##### FOREIGN.

##### Theology.

Lancieri (N.): *Opusculum Spirituale*, edited by C. Moser, 3m.

##### Drama.

Dumas (A., fils): *La Princesse de Bagdad*, 4fr.

##### Philosophy.

Werner (K.): *Die Scholastik des Späteren Mittelalters*, Vol. 1, 10m.

##### History and Biography.

Loudun (E.): *Le Mal et le Bien, Tableau de l'Histoire Universelle*, 5 vols. 25fr.  
Mérimee (P.): *Lettres à M. Panizzi, 1850-1870*, Vol. 1, 17fr. 50.  
Sybel (H. v.): *Kleine Historische Schriften*, 10m.  
Valson (C. A.): *Les Savants Illustres du Seizième et du Dix-septième Siècle*, 2 vols. 6fr.

##### Geography and Travel.

Lesson (A.): *Les Polynésiens*, Vol. 2, 15fr.  
Luz (E.): *La Terminologie Géographique*, 2fr.  
Saint-Martin (V. de): *L'Atlas Universel de Géographie*, Part 3, 6fr.

##### Philology.

Heinzel (R.): *Beschreibung der Isländischen Saga*, 3m. 40.  
Tedeschi (Moises): *Synonymi Linguae Hebraicae*, 3m. 40.

##### General Literature.

Boisgobey (F. du): *L'Équipage du Diable*, 2 vols. 6fr.  
Daudet (E.): *Le Lendemain du Pêche*, 3fr.  
Tissot (V.) et Améro (C.): *Aventures de Trois Fugitifs*, 3fr. 50.

#### MR. ARTHUR O'SHAUGHNESSY.

It is with great regret that we learn that Mr. Arthur O'Shaughnessy died last Saturday, after an illness of some days, from inflammation of the lungs. Admirers of the youngest school of English poets will at once understand the heavy loss it has sustained. Mr. O'Shaughnessy's brief career began about ten years since with the publication of his 'Epic of Women.' This was followed, after a year or two, by his 'Lays of France,' to which in 1874 succeeded his 'Music and Moonlight.' To say that some of his early poems are diffuse, that some even of a later date are over-gorgeous in colour, and that now and then definiteness of expression is missed through ambition of aim, is to say little more than that a poet still young at the time of his death had his inequalities. In his best work these drawbacks are rarely discernible. The most important contribution to his first volume, 'The Daughter of Herodias,' shows doubtless at the beginning some traces of Mr. Swinburne's early manner, but these fade away as the poem proceeds. The strokes by which its effects are produced, though too frequent to denote the mature artist, are full of fine intention. John the Baptist, indeed, is depicted with noble severity of treatment, while the seductions of Salome, though too elaborately painted, show great vigour of detail and equal subtlety. Some of his lyrics, however, such as 'A Whisper from the Grave,' "I made another garden," "Has summer come without the rose?" may be pronounced flawless. Their tender plaintiveness, imaginative grace, and delightful melody give them an enduring charm. Some of them have a delicate and ominous beauty drawn from sadness, like the first hectic of autumn, which seems to enhance the loveliness of the year while presaging its decay. The poem 'Bisclavaret,' again, yields in many stanzas examples of the clear and dramatic touch by which the writer could, when he chose, replace his more florid manner; while 'Chativel,' in 'The Lays of France,' shows, perhaps, the highest mark which he reached in the expression of imaginative passion. Mr. O'Shaughnessy had for some time before his death been engaged on a new volume, which he left nearly

ready for publication. If the testimony of friends can be relied on, this work will give proofs of his highest development—of wider sympathy with human life than his somewhat dainty selecticism has yet revealed, of more severe and lofty imagination, and of a yet more various command of melody—a quality for which he was always remarkable.

Mr. O'Shaughnessy had great sympathy with the modern school of French Romanticism in poetry. He had evinced this not only at times in his works, but by translations from his favourite French authors and friends. This similarity of taste, with his engaging manners and wide culture, had made him widely known in literary Paris, where he was often the guest of notabilities as recent as M. Coppée or as venerable as M. Victor Hugo.

Engaged in the natural history division of the British Museum, he had gained such proficiency in subjects belonging to his department that several of his papers in connexion with them have excited much attention and approval. He died a widower at the age of thirty-four, having lost his wife, a daughter of Dr. Westland Marston, just two years since. At that time he commemorated, in lines of affecting beauty, her death in the columns of this journal, which has now to record his own.

#### AN INDIAN RELIGIOUS REFORMER.

Oxford, January, 1881.

AMONG the most active and influential reformers of Brahmanism the name of Dayānanda Sarasvatī has frequently been mentioned of late both in Indian and English papers. He is best known to Sanskrit scholars by his Introduction to the Vedas (Rigvedādī-bhāṣya-bhūmikā) and by his editions of the Rig-Veda and Yagurveda. Though these editions are useless to European students, they are interesting as a last attempt to revive by a forced interpretation the ancient and effete religion of the Veda. Dayānanda claims a pure monotheism for the ancient hymns of the Rig-Veda, thus entirely destroying their real historical interest as relics of an incipient polytheistic worship. Differing from the great theologians of his own country, the teachers of the Pūrva and Uttara Mīmāṃsā, he claims the name of revelation for the Samhitās only, for the collections of hymns, not for the Brāhmaṇas; and even of the Upanishads he admits but one, the Isā, as revealed, because it is found in the Samhitā of the Yagurveda. (See 'Sacred Books of the East,' vol. i. p. c.)

The influence of European teaching in the universities and colleges of India has shown itself very clearly in the opposition which Dayānanda Sarasvatī has met with among his own countrymen. The pupils of such men as Cowell, Griffith, Kielhorn, Bühler, Thibaut, Oppert, and other professors in the colleges of Calcutta, Benares, Bombay, Poona, and Madras, are far too well acquainted with the results of Vedic studies in Europe to submit quietly to the unnatural, unhistorical, and uncritical views even of so devoted and learned a man as Dayānanda. As to his devotion he has given unmistakable proofs. His scholarship, though not of the high type of a Rāmāśāstrī, is creditable to a native reformer. English scholars need hardly be told how utterly untenable the position is which Dayānanda Sarasvatī has assumed as an interpreter of the Vedas. But as a specimen of how native fights with native the following literal translation of a pamphlet published last year at Benares in Hindi by Rājā Sivaprasād, Star of India, and addressed to his countrymen, in refutation of Dayānanda Sarasvatī, may be of interest to some of your readers. It was sent me by Prof. Nicholl, of Balliol College, whose name will vouch for its accuracy.

F. MAX MÜLLER.

Rājā Sivaprasād, Star of India, to Hindū Gentlemen:—

As I had heard a deal of talk about Swāmī Dayānanda Sarasvatī hereabout and elsewhere, it occurred to me that, as at one time they represent Vishnu Supreme as having

preserved the Veds, perhaps once again in this Kali age Dayānanda may have become incarnate for the same purpose. By accident one day I went to see a certain lady and gentleman (the universally well-known Madame Blavatsky and Col. Alcott), and there in the garden, for first time, I met with Dayānanda. I interrogated (him): sought advice. Our conversation was still unfinished when the gentleman came up, and other topics arose. I went home; but whatever I had heard from the lotus-like mouth of the Great Sir became a source of great doubt. To get rid of that I wrote a letter. The Great Sir kindly replied. On perusing the reply my doubt was still more increased. In accord with the direction of the Great Sir, I sent for the Bhāṣyabhūmikā of the Veds and read from p. 9 to p. 88. Fine play is seen! Halves of statements which I found acceptable to myself I accepted; and the remaining halves, as I did not find them acceptable, I rejected. Even in the halves that were acceptable, whatever words I found opposed to my ideas I changed the meanings of and adapted to my views, being all the while in great doubt as to whether the press was in error, or whether my understanding and eyes were at fault. Again I wrote a letter. The answer I got to it put me in mind of the story of the jāt and khāt and the mughal and kolhā. The chief of paṇḍits, Bālasāstrījī, was away: so I went off to (the feet of) the Right Worshipful, Guide of the World, Swāmī Viśuddhānanda. On perusing the letters and answers, he laughed much, and on the last letter, in which the names of these two great men occur, he had something written as well. Now I have fallen into a very terrible whirlpool of perplexity—I can neither say that Swāmī Dayānanda does not understand the meanings of Sanskrit words, nor can I entertain the idea that, while he himself understands, he has fabricated these sham-meanings to bother and beguile others, because such conduct is not that of an honourable man. Anyhow, I thought it much the best to have printed herein my letters and Dayānanda's answers, that the excellent Hindū gentlemen who peruse the Bhūmikā of the Commentary on the Veds compiled by him may use their common sense a bit; and take counsel, too, with other paṇḍits. God forbid that, simply supported by the stick of Dayānanda's Bhāṣya and Bhūmikā and nothing else, like "blind" men led on only by a blind man, they should go and tumble into an unfathomable pit or hell-abbyss. For a Persian poet has said:—

If I see a blind man and a well, and I remain silent, 'tis a crime.

#### MY FIRST LETTER.

Benares, sambat 1937, 11th of "lighthalf" of Chaitr.

Repeated obeisance to the five-ri-ed Swāmī Dayānanda. When I obtained an interview (with you) a talk took place: it was left unfinished. My wish was again to meet you: that was not managed. Now I hear you are about to go away from here; therefore I write below, so far as I remember, my questions and your answers of that day. If there be mistake, please put it right. For the rest, too, kindly write back an answer to this letter.

#### My Question.

I. What is your doctrine?

II. Should a disputant say, "You don't acknowledge the Brāhmaṇas of the Veds, so I don't acknowledge the Samhitā of the Veds," be pleased to give such proof of the acceptability of the Samhitā and the repudiability of the Brāhmaṇas as will suffice to prevent the acceptability of the Brāhmaṇas and repudiability of the Samhitā." Be pleased to consider the disputant your own echo. "Proofs"—whether you deem them to be four or six or eight or any unlimited number—the back of any one but the "śābda" (=verbal) proof is "pratyakṣa" (=visible) proof. "Now in this case "visible proof" is impossible; and if you should not account the Brāhmaṇas themselves "verbal," whence will you bring the other proof? how will any one take any notice at all of your *ipse dixit*?

III. The disputant says that the Brāhmaṇas are *per se* visible and proved by perception.

#### Answer of the Swāmījī.

I. I only acknowledge the Samhitā of the Veds. Alone the Isā Upanishad is Samhitā. All the other Upanishads are Brāhmaṇas. Brāhmaṇas I don't acknowledge in any instance. Save the Samhitā, I acknowledge nothing else. II. Samhitā is *per se* visible, proved by perception.

Your servant SIVAPRASAD.

#### ANSWER OF SWAMI DAYANANDA.

Om.

Sambat 1937, 12th of "lighthalf" of Chait, Thursday.

Rājā Sivaprasād, hail! Your letter written on Wednesday, 11th of "lighthalf" of Chait, came to hand. On perusal, I understood your meaning. On that day, in the conversation that took place between you and me, I was neither able to give you a full account (of my views), from opportunity falling short, nor were you able to hear a full account, because you had come there to visit the Śābhis: that was your main object. Since then I and you have never met. As for the conversation that took place in that case between you and me, I am off to the West in eight or ten days; meanwhile, if you should have time, be pleased to visit me, and the conversation can be resumed. And I, too, would have visited you, but I have no time at all now: so I shall not be able to visit you. (I request a visit) because, on conversation taking place face to face, questions can be more readily settled than by writing: for that a good deal of time is required.

[\* This I take to be Sivaprasād's meaning: to reproduce the alliteration and antithesis of *māndan* and *khandan* (= "decking" and "docking") is impossible, though the simile is clear enough.]

Your Question.  
I. What is your doctrine?  
II. What do you think of the Upanishads Veda?

III. Don't you think the Upanishads Veda?

IV. Don't you consider Brāhmaṇas Veda?

My Answer.

I. I don't reckon any Upanishad but the Isā alone among the Veds. All other Upanishads, however, are among the Brāhmaṇas: they are not communicated by Iśvar.

II. No; because what is communicated by Iśvar, that same is Ved; what is communicated by living beings is not (Ved). All the Brāhmaṇas were communicated by Rishis and Munis, while the Samhitā was communicated by Iśvar. As, from Iśvar's being omniscient, what is communicated by him is sure to be consonant with unerring truth and doctrine, what is communicated by living beings can't be so, because they are not omniscient. Further, all the Brāhmaṇas that are consistent with the Veds I acknowledge; but I don't acknowledge (those) whose meanings are at variance with them. The Veds are *per se* proof, the Brāhmaṇas *per alia* proof: therefore, as the Brāhmaṇas at variance with the Veds are to be given up, so, despite their having meanings at variance with the Brāhmaṇas, the Veds should never be given up: for the Veds should be universally acknowledged without reserve by all.

III. I don't reckon any Upanishad but the Isā alone among the Veds. All other Upanishads, however, are among the Brāhmaṇas: they are not communicated by Iśvar.

IV. No; because what is communicated by Iśvar, that same is Ved; what is communicated by living beings is not (Ved). All the Brāhmaṇas were communicated by Rishis and Munis, while the Samhitā was communicated by Iśvar. As, from Iśvar's being omniscient, what is communicated by him is sure to be consonant with unerring truth and doctrine, what is communicated by living beings can't be so, because they are not omniscient. Further, all the Brāhmaṇas that are consistent with the Veds I acknowledge; but I don't acknowledge (those) whose meanings are at variance with them. The Veds are *per se* proof, the Brāhmaṇas *per alia* proof: therefore, as the Brāhmaṇas at variance with the Veds are to be given up, so, despite their having meanings at variance with the Brāhmaṇas, the Veds should never be given up: for the Veds should be universally acknowledged without reserve by all.

Now there remains the question (why), as the Samhitā only is to be reckoned Ved—"unerring truth," communicated by Iśvar, the Brāhmaṇas are not so (to be reckoned)? Of this the answer is:—Be pleased to take a look at the questions treated pp. 9-88 of the Rigvedādī-bhāṣyabhūmikā compiled by me—the origin of the Vedas, their eternity, and the term. There the view I take of any question I have written down in full. By examining that (Bhūmikā) with care, you will be fully assured, should you get to know exactly the conclusions I have come to on these matters.

DAYANANDA SARASVATI, BENARES.

MY SECOND LETTER.

Benares, sambat 1937, full moon of Chaitr.

Repeated obeisance to the five-ri-ed Swāmī Dayānanda.

Your kind letter of the 12th of "lighthalf" of Chaitr having received, I am extremely obliged. The fierce heat of summer gives no chance of cooling my heart (? *ji*) with the joy of seeing you; pending which, you kindly by letter rescue my heart from the burning of doubt.

You write, "The Brāhmaṇas were communicated by Rishis and Munis, and the Samhitā by Iśvar." A disputant replies, "If the Samhitā was communicated by Iśvar, the Brāhmaṇas, too, were communicated by Iśvar; and if the Brāhmaṇas were communicated by Rishis and Munis, the Samhitā was communicated by Rishis and Munis." You write, "The Veds (samhitā) are *per se* proof, and the Brāhmaṇas *per alia* proof." A disputant replies, "Just so, the Brāhmaṇas themselves are *per se* proof; your samhitā will be *per alia* proof. You have not given any such proof as would satisfy an inquirer, compass a query, or justify a conclusion."

You write, "Be pleased to take a look at the questions treated pp. 9-88 of the Rigvedādī-bhāṣyabhūmikā compiled by me—the origin of the Vedas, their eternity, and the term, &c.; you will be assured." Well, sir, instead of "being assured," I fell into still greater doubt. The proof I wanted was just this—why, while deeming the Samhitā "acknowledged," you discard the Brāhmaṇas. The disputant, at all events, while deeming Brāhmaṇas as well as Samhitā Ved, considers what you write favourable to the Veds favourable to himself, and what you write against the Brāhmaṇas against the Samhitā also. Still, I sent for your Bhāṣyabhūmikā and examined it; but, to my surprise, I find it in that, at the very beginning (p. 9, l. 8), you write, "Tasmād yigāt opiyatā, i.e. from that sacrifice (the Veds) arose." On p. 10, l. 29, you, bringing proof from the Satapatha and other Brāhmaṇas, establish this, that the sacrifice is Vishnu and Vishnu is Parameswar.

And again, p. 11, l. 12, you write this:—"Yāgñavalkya, a great sage, who has become a maharshi, instructs his wife the Paṇḍitī Maitreyī thus:—O Maitreyī, from him alone, who is greater even than Ether (Brahma), &c., the omnipresent Parameswar, the Rig, Yagur, Sāma, and Atharva—the four Veds—have sprung." But why did you, deeming this sentence of Yāgñavalkya's useful to yourself, quote but a half? It was because the other half is useful to your disputant? (The complete) sentence, however, is this:—"Exam *va are* *śya mahato bhūtanāy nāsanāntam etad yagredgo yagureddah samavedo tharāngirān itāhish purānam vidyā yunishadāh ślokāh sūtrān anuyakhyānāni ryākyāndānāshām antam dāitām pūyatām agniṁ ka lokāh parāśa lokāh sarādāni ka*

"I have already written in my first letter that "you should consider the disputant your echo."

† Swāmījī gives no proof at all. What you declare approved by yourself, you want people to consider writing of destiny.

‡ What a marvel it is that you actually declare the Samhitā *per se* proof and the Brāhmaṇas *per alia* proof, and then you adduce proof from the Satapatha Brāhmaṇa, which is *per alia* proof, on behalf of the Samhitā's being communicated by Iśvar! As if a witness of some plaintiff testified that the plaintiff's bond is genuine; but the defendant's receipt, too, is genuine; (in fact,) the money has been paid. And the plaintiff declares the witness is a liar, not worthy of belief; still, he brings forward that same witness as evidence of his own bond being right! Or, when the judge demands evidence (confirmatory), he replies, "I say nothing: my claim is right!"



The vantage ground of the position I have taken up lies in the fact that the Court upon that Tuesday, and before the witnesses were



called in, had placed upon its minutes a declaration that the king was guilty of high treason; a declaration which forms the sole recorded judgment of the Court. And Mr. Thoms may be asked if he could select any other occasion, during the king's trial week, more suitable for the signing of the first death warrant than the moment of condemnation. This surmise shall now be substantiated by an examination into the form and tenor of the warrant as it was originally drawn up. The condition of the warrant, as Mr. Thoms is well aware, proves that it was in the first instance engrossed by a regular law copyist, and that his penmanship was upon Monday, the 29th, clumsily erased in several places from the parchment, to receive the alterations which were that day effected. That being the case, the circumstance to which I crave attention is that the words "upon the morrowe," in the passage directing the king's execution, were written by the clerk who engrossed the instrument. Hence it may be accepted as a certainty that those words belong to the death warrant as first drawn up. Mr. Thoms perceived the significance of this fact, and points out that as the words "upon the morrowe" stood in the original text of the warrant, the last day of the trial, Saturday, the 27th, cannot have been the warrant's original date, and for this simple reason, because the king's execution upon a Saturday's "morrowe" must have fallen upon a Sunday, a day not to be thought of for such a deed.

That argument cannot be gainsaid; but Mr. Thoms has not perceived that his deduction is equally applicable to the date he himself assigns to the first death warrant, namely, Friday, the 26th, and, indeed, to every day of the trial week subsequent to Tuesday, the 23rd. Not one of those days could have been chosen for the king's execution, neither Saturday, the 27th, Friday, the 26th, Thursday, the 25th, nor Wednesday, the 24th. The High Court, by its arrangements and the occupation it marked out for itself, did not leave an hour during that interval of time which could have been set apart for the scaffold scene before Whitehall. Take, for instance, the events which were crowded into the daylight of Saturday, the 27th. The morning of Saturday was spent by the Commissioners in the Painted Chamber, and their discussion was protracted, for they had to decide upon that day's momentous ceremony, and especially regarding the action of the Court in case the king, even at the end, submitted to its jurisdiction. It was not, accordingly, until Saturday afternoon that Charles was placed at the bar: Bradshaw "urged," at great length, "such matter as seemed suitable to the occasion"; and the early sunset on a winter's day was reached when the prisoner was led away, and the vast crowd of spectators, for the last time, emptied itself out of the hall. That moment being near nightfall, no execution could then have taken place. The whole of Friday, the 26th, was equally engaged with business; all the Commissioners in and near London were summoned to give final shape to the king's sentence, and to determine whether he should be deposed, "in order to his execution," and upon "the manner of his death." A preliminary discussion upon these points, a preparatory resolution regarding the form of the sentence, and the reception of the evidence, occupied Thursday, the 25th. And upon Wednesday, the 24th, the appointment of a Committee, to whom the witnesses should hand in their written depositions, was the principal business before the Court; it was, in fact, a day of suspended action by the king's judges.

The recorded course of procedure of the High Court, prescribed from day to day by previous resolutions, thus obviously contradicts the notion that any one of those days could have witnessed his death. The Wednesday, Thursday, Friday, and Saturday of that week were each a "dies non" for that purpose. And

not only is the warrant as originally drawn up inconsistent with this circumstance, but it anticipates points touching the execution which the Court left undecided till the end of the trial: for instance, the warrant sends not merely "Charles Stuart," but the "King of England," to a death appointed to be by "the severing of his head from his body."

Hitherto it would seem as if, in contending with Mr. Thoms, I had overthrown the whole theory of the first death warrant. If it was not enforceable at any moment during the week of trial, with what reason can I contend that the instrument received, whilst it was obviously inoperative, the seals and signatures of any of the king's judges? and why should I single out Tuesday, the 23rd, as the day when it received the date of Wednesday, the 24th? No argument, however, can contradict the certain fact, as Mr. Thoms has proved, that there was a first death warrant, which was erased and altered to make it applicable to Monday, the 29th, and which therefore must have been signed during the week previous to that day. The look of the document also proves that it was not prepared hurriedly: it was obviously signed, as a solemn official act, when it was first laid before the Court. The engrossment is carefully penned, and the earliest signatures and seals are placed in regular order. No such scene could then have taken place as occurred upon Monday, the 29th. A crowd that day was collected round the door of the Painted Chamber; some men were pushed into the room, and others were pushed out; while Cromwell stood guard outside, and declared that "those that are gone in shall set their hands; I will have their hands now." The irregularities of that scene must have formed a marked contrast to that past occasion, which is implied by Cromwell's "now," namely, the day when the warrant was first tendered for signature. That proceeding evidently could not have taken place upon the days when the Court received evidence or disputed over the manner of the king's death. Those men who were so reluctantly driven into the Painted Chamber upon that last Monday would most reasonably have refused to sign, during the Thursday or Friday previous, a warrant for execution "upon the morrowe," which was upon the face of it impracticable, and which stultified the procedure of the Court.

But this objection was not available during the sitting of the Court upon Tuesday, the 23rd. That afternoon, with doors locked, the largest attendance of the king's judges being present, fifty-five of whose names and seals are affixed to the death warrant, Charles was in effect adjudged guilty of high treason; that was a definite decision which created such an opportunity as justified the signing away his life. The close of the trial upon the fourth day, the intention of its managers, was then actually in sight. Thus not only the actual wording of the first death warrant, but the possibilities attending its execution, the resolutions of the Court, and the course prescribed for its mode of action, point irresistibly to Tuesday, the 23rd of January, 1648/9, as the day when the document was first signed.

And evidence, not wholly indirect, also exists which supports the same conclusion. Unquestionably, for instance, the death warrant received the bulk of the signatures it bears upon the first occasion when it appeared. This fact Mr. Thoms proves from the document itself. This was evidently the reason why the warrant was not put behind the fire, and a new one drawn up upon Monday, the 29th. To quote his words, "I say it advisedly, on the authority of practised writers, it would have taken as little, if not less time, to recopy the whole warrant, than to make the various erasures and insert the corrections. But recopying would have entailed signing and sealing afresh on the part of the Commissioners who had already executed it; and that was, perhaps, not to be accomplished," because

"men, who possibly repented of what they had done, might have hesitated to sign a second time."

REGINALD F. D. PALGRAVE.

#### NOTES FROM DUBLIN.

THE present condition of Ireland has fortunately not yet affected the University. The number of students on the books keeps up to its average, and though the college rents are said to be behindhand since November, it is not expected that there will be much ultimate loss. Luckily, most of the estates are let to middle men at very low rents, and though these middle men may lose their profits, they have too great an interest in their holdings to permit the College to eject them.

Dublin society expects to profit by the influx of crack regiments, and even the gloomy streets are quite gay with various uniforms. We may add, as he is for the time in Dublin with his battalion, that Mr. Vincent is preparing a new edition of his excellent little book on modern Greek. When will the learned world reform the old Greek pronunciation by means of the living tongue, as it has reformed the Latin by an imaginary model?

The new Royal University (an ominous title for a learned corporation) is said to be preparing its scheme of work and its catalogue of bribes for all who will go there and be examined in all the subjects under the sun. The bribes offered are said to be very large, but Parliament has not yet granted the money.

Rumours and speculations are, of course, rife about the vacant provostship. The Tory and Church party being in the majority, great efforts are being made to obtain the election of either of two members of the Governing Board who are closely identified with the Disestablished Church, and one of them with the Low Church side of it. These efforts, which have, however, met with only a partial support, are directed against a distinguished Liberal Fellow, who has not, indeed, given much to the public, but possesses one of those great in-college reputations which are received by outsiders with respect. As regards temper and urbanity, no one would make a better provost, and the Liberal minority will be much disappointed if one who has borne the heat and burden of the day should now be postponed to an avowed Tory. Of course the claims of any junior man, however strong, will not be considered by the majority of those sedate and unobtrusive dons, whose only interest in the matter is a step in promotion by a vacancy created above them. Yet it may safely be said that any of the candidates named will make a respectable and useful provost. It is to be hoped that the social duties of that high office will not suffer from the age of the man promoted to it. But if rumour speaks truly, these surmises are *ex post facto*, for Mr. Gladstone has already made up his mind.

As to literary work, people are discussing Mr. Tyrrell's 'Miles Gloriosus' and Dr. Webb's 'Faust,' the one an essay in scholarship, the other in literature. The 'Miles' is a much more important book than might be inferred from its school-book cover and size, and contains much critical matter, not to speak of the Platonic verses which the author has included in his preface as an index of his powers. Dr. Webb's 'Faust' is regarded as a most remarkable performance, in its rhetorical and vigorous passages superior to all the versions of his predecessors. And here, too, there is important critical work, and a new theory of the unity of time in Goethe's great drama.

The report of the Endowed Schools Commission is at last about to see the light, and there are rumours that the grammar schools have not come very well out of their inspection. Indeed, the assembled schoolmasters thought it fit the other day to guard themselves by a resolution against a verdict which they had not seen, and of the nature of which they were only vaguely

acquainted—a tolerably Irish proceeding. But whether their fears were justified or not, the details of the report will be scanned with interest and sharply criticized. G.

### Literary Gossip.

PREPARATIONS are being made, it would seem, for a biography of George Eliot.

THE Duke of Manchester, we understand, is shortly about to deposit his valuable collection of family papers in the Public Record Office, for use and consultation by historical students. The papers are at present in the custody of the Commissioners on Historical MSS., to whom Mr. L. O. Pike, of the Record Office, has made an exhaustive report on the contents of the documents, which will be printed in the forthcoming Eighth Report of the Commissioners.

M. TAINÉ has completed the third volume of his great work on the French Revolution. It will be published at the end of March under the title 'La Conquête Jacobine.'

THE sub-committee appointed by the Social Science Association to draft a Copyright Bill on the lines of the measure introduced by Lord John Manners have completed their labours. Mr. G. W. Hastings, M.P., has charge of this question.

MESSRS. C. KEGAN PAUL & Co. will publish next month the long-promised 'Life of the late Dr. Whewell,' by Mrs. Stair Douglas. The aim of the editor has been to tell the story of Whewell's life by a selection from his private and academic correspondence, with only such supplementary narrative as seemed necessary to elucidate the letters.

It is stated that George Sand has left behind her an unfinished novel, which Madame Edmond Adam will complete by permission of Maurice Sand, and which will then appear in the *Nouvelle Revue*.

MESSRS. TINSLEY BROTHERS will publish on the 15th inst. 'The Life of George IV. as Prince of Wales, Regent, and King: comprising an Account of Men, Manners, and Politics during his Reign, together with his Letters and Opinions,' by Mr. Percy Fitzgerald. The work will include much that has been hitherto unpublished in the shape of letters and private diaries.

MISS COLENSO and Col. Durnford are about to publish a popular edition of their 'History of the Zulu War.' The new edition will contain a considerable amount of additional matter.

THE reprint of Purvey's revision of Wyclif's translation of the New Testament, issued by the Clarendon Press in 1879, has been so far acceptable to students that the Delegates have decided upon issuing in a similar form a reprint of the poetical books of the Old Testament in the same version, viz., Job, Psalms, Proverbs, Ecclesiastes, and the Song of Solomon. There will be, as before, a brief introduction by Prof. Skeat, and a full glossarial index, almost entirely rewritten, compiled by Mr. Gabbett, of Lincoln College, Oxford, and carefully revised. It is nearly ready for publication.

NEWNHAM COLLEGE, with its two halls, is now in full work, having six resident lecturers and nearly ninety students. Twenty-

nine university professors admit ladies to attend their lectures, while advanced courses of college lectures on eight sets of subjects have during the past year been open to ladies under special conditions. Ten head mistresses and forty-six assistant mistresses of important girls' schools have been selected from past students.

MR. THOMAS ARNOLD, of University College, Oxford, has in the press, for publication in the Rolls Series of Chronicles and Memorials of Great Britain, an edition of 'The Historical Works of Simeon of Durham.' These works include the 'Historia Dunelmensis Ecclesiæ' and the 'Historia de Regibus Anglorum et Dacorum.' Mr. Arnold, it will be remembered, recently edited a volume of Henry of Huntingdon's works for the same series.

MR. R. HOWLETT, who has lately discovered among the MSS. of Sir Charles Isham and elsewhere much additional matter in illustration of the early history of the Franciscan order, has been commissioned by the Master of the Rolls to edit a second volume of 'Monumenta Franciscana.' The first volume under that title was issued in the Rolls Series in 1858, under the editorship of the late Prof. Brewer.

MR. PARKE GODWIN is writing a memoir of his father-in-law, the late Mr. W. C. Bryant.

THE Oriental Tripos Examination has been going on at Cambridge this week. In the section of Semitic languages there are two candidates, and there are two also in Indian languages, one of whom takes up Sanscrit, the other Persian and Hindustani. This is the first time that any one has presented himself for examination at Cambridge in the latter two languages.

A NEW rhymed version, by Col. Lumsden, of the Anglo-Saxon poem of 'Beowulf,' is in the press, and will shortly be published by Messrs. C. Kegan Paul & Co.

PROF. STEPHENS, of Copenhagen, writes:—"To-day was published by the Arnaemagæan Commission the first part of the third volume of the 'Edda Snorra Sturlesonar,' an excellent book, of which the first two volumes were published many years ago."

A ROOM has been opened in the Bibliothèque Nationale for the convenience of readers instead of that called the Salle Louis XIV. The change was rendered necessary by the works which are in progress in the Rue Richelieu. The room newly opened is rather larger than that for which it is the substitute, and will accommodate about 180 readers. Not fewer than 40,000 volumes were shifted for this purpose.

THE Rev. David Liston, formerly Professor of Hebrew in the University of Edinburgh, died a few days ago, in the eighty-second year of his age. Mr. Liston spent about twenty years in India, where he became proficient in Hindustani and the cognate dialects, and was appointed to the chair of Hebrew in Edinburgh in 1848, a post which he held for the long period of thirty-two years.

A LECTURE on the Wandering Jew, recently delivered at St. George's Hall by Mr. Moncure Conway, is to be enlarged and published as a monograph.

MESSRS. MARCUS WARD & Co. will shortly

publish a new novel by Mrs. H. Martin, author of 'Bonnie Lesley,' &c. It is entitled 'An Unlesioned Girl.'

MR. WALTER RYE writes:—

"Since writing my letter of Saturday last, I have found that there is not any discrepancy between the entry on the Coram Rege Roll and Geoffrey Stace's petition, for on going over the long roll again I notice appended to the verdict for the plaintiff a rider to the effect that the stolen heir had not been married, which quite agrees with the statement in the petition, which also says that the boy was then at large and (again) living with Richard and Mary Chaucer. This, of course, does not in any way affect my discovery as to the parentage of the poet's father, but demolishes for the present the proof of my supposition that Agnes de Westhale was the poet's mother. Still, we have the facts that there were apparently considerable reasons why the marriage should have taken place, and that, if it did, the very date at which a child might have been expected is that which the old authorities give for the poet's birth."

THE new 'Annuario della Letteratura Italiana' have been edited by MM. Mazzoni and Biagi, but as these gentlemen have now gone, the one to Rome, the other to Bologna, the publisher, M. Barbera, has requested Prof. De Gubernatis to take charge of the work. The 'Annuario' for 1880 will, therefore, appear next May under the supervision of our learned correspondent.

MR. W. LAIRD-CLOWES, author of 'Meröe,' 'Love's Rebellion,' &c., will publish early in the spring a volume containing about one hundred miscellaneous erotic poems, the whole to be entitled 'The Lover's Progress.'

THE university library at Harvard, U.S., is now open on Sundays. Only regular readers, it is understood, are admitted. The American librarians are to meet at Washington next week.

WE regret to hear of the death, which occurred on Monday last, of Mr. James Swinnerton, who for more than fifty years was proprietor of the *Macclesfield Courier*. Mr. Swinnerton, too, was during the greater part of the period named the principal bookseller in Macclesfield. He was in the eighty-second year of his age.

THE death is announced of Mrs. S. C. Hall, the author of 'Lights and Shadows of Irish Life,' a series of tales which enjoyed much popularity in its day. Mrs. Hall also wrote several novels: 'The Buccaneer' (1832), 'Uncle Horace' (1835), 'Marian' (1840), 'The Whiteboy' (1845), 'Can Wrong be Right?' (1862), &c. We are also indebted to her for 'Pilgrimages to English Shrines,' 'The Book of the Thames,' &c. Mrs. Hall was a native of Wexford, and the best parts of her novels are those which deal with Irish scenes and characters. She may be considered one of the most successful of Miss Edgeworth's followers.

In another column we have described the sale of Lord Clare's books. Three of the most interesting lots have gone to the United States. For the manuscript of 'Guy Mannering' Sir Theodore Martin and Mr. Ellis, of Bond Street, went as far as 385*l.*, but the Americans beat them.

MESSRS. CASSELL & Co. intend to issue a series of new and original volumes on subjects of widespread interest, to be published under the title of "Cassell's Monthly

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Shilling Library." The first volume of the series, entitled 'History of the Free Trade Movement in England,' by Mr. Augustus Mongredien, will be published on February 25th, and will be followed by 'Lives of the Covenanters,' 'Boswell and Johnson,' 'The Life of Wesley,' 'Domestic Folk-lore,' and 'American Humourists.'

MR. HALLIWELL-PHILLIPS has printed a couple of letters in which he draws attention to the extraordinary language used regarding him by the Director of the New Shakspeare Society. The Committee of the Society declines to take action in the matter, on the ground that the Society does not publish the fac-simile in the preface to which Mr. Phillips is assailed. But surely the credit of the Society is seriously impaired when its chief officer styles a scholar of high repute a "leading member of the firm of Figsbrook & Co.," and some of his theories "porcine vagaries," and speaks of others as promulgated "on the prongs of a dung-fork"; and the Committee ought at least to express its disapprobation of these flowers of rhetoric.

## SCIENCE

*Peruvian Bark: a Popular Account of the Introduction of Chinchona Cultivation into British India.* By Clements R. Markham, C.B., F.R.S. (Murray.)

THE successful naturalization of the febrifuge chinchona trees in India is one of those great measures of philanthropic administration for which, like the suppression of widow-burning and infanticide, British rule will in future years be entitled to the lasting gratitude of the people of India. Mr. Clements Markham has therefore done an acceptable service in writing a concise history of the enterprise of which he himself has been the chief directing spirit from its commencement in 1860 to 1880.

The cultivation of chinchona must, indeed, be extended immeasurably beyond the area of the present Government and private plantations before the full benefit of its introduction can be felt in a country so widely and deeply fever-stricken as India; yet few of our readers will be prepared for the progress it has already made. There are now 847 acres under chinchona cultivation in the Government plantations on the Nilgiri Hills, besides 4,000 acres of private plantations on the Nilgiris, in Wainad, Urg, and other hill districts of the Dakhan or Southern India. In British Sikkim the Government chinchona plantations cover an area of 2,242 acres. The annual bark crop from the Government plantations of British India alone is already 490,000 lb. In Ceylon 5,578 acres were under chinchona cultivation in 1877. In 1879-80 the quantity of bark sold in the London market from British India and Ceylon was 1,172,060 lb. Already, in fact, the East India supply is the most important but one as regards quantity, and the most important of all as regards quality. In Sikkim the bark is used for the supply of a cheap febrifuge to the people of India, and in 1878 no less than 7,007 lb. of it were manufactured. The Nilgiri bark, on the other hand, is sold in the London market at a profit of

many thousands a year to the Government. Mr. Markham objects to the Government making its plantations a source of revenue; but it is surely desirable that this should be done, provided the febrifuge alkaloids obtained from the bark are placed in a proportionately increasing quantity within reach of the inhabitants of India. Chinchona may in this way make the Government less dependent on the revenue derived from the monopoly of the sale of opium. In any case, Mr. Markham's figures are sufficient to justify the hope that before another twenty years the cultivation of chinchona will have so extended in India that the use of its febrifuge alkaloids will become universal among the natives. It is almost impossible to exaggerate the difference this would make in the moral and material condition of the people, particularly in the rice district of Bengal, which, from the Rajmahal Hills to the Sunderbunds, is one vast marsh of rice, relieved only by the clumps of trees which mark where the wattle and dab huts of the fever-stricken marsh folk lie hidden from view. The true Aryan is blessed with a manly, joyous nature, and when, driven by the extreme alternations of the heat and cold in Central Asia southward, through the Afghan passes, he at last found, by the banks of the Indus and Ganges, the more equable climate he sought, he burst forth, like a bird when winter has passed away, into those songs of archaic gladness which have been preserved to us in the 'Rig-Veda' and the 'Mahabharata' and 'Ramayana.' It was probably thus also that the summer songs of the Iliad and Odyssey originated in Hellas. But if in India there is no depressing cold, there is everywhere the subtle, prostrating poison of malaria, and in some regions the air is so saturated with it that it enters into the texture of all living things which breathe it, and tinctures their whole organization and nature. Thus vast populations over immense regions have acquired under its influence a distinct and permanently prostrated type of conformation and character. Its most painful manifestation is in the despairing, cruel worship of Kali, "malignant nature," the consort of Siva, the "destroyer," which prevails in such fever-stricken regions as the swamp plains of Lower Bengal. Mr. Theodore Watts's sonnet to 'Natura Maligna,' in the *Athenæum* of December 4th, 1880, is, even in its very epithets, just such a hymn as a Hindu Puritan (Saivite) would address to Kali ("the malignant") or Parvati ("the mountaineer").

The Lady of the Hills with crimes untold.

It is to be delivered from her that Hindus shriek to God in the delirium of their fever. Where, as in Western India, fever is not so prevalent, and nature is more of an *alma mater*, the true Aryan character of the people is less effaced, and the latitudinarian and almost hilarious worship of Vishnu and Krishna and Rama predominates. It is significant that in Western India the *Durga Puja*, the great festival of Kali, has given place to the popular military pageant of the *Dasara*, in honour of Rama, and that the *Dewali*, or "feast of lanterns," which originated in the worship of Kali, is there celebrated in honour of the benign and beautiful Lakshmi, the Hindu ideal woman

and goddess of wealth and good fortune. There may, therefore, be much more virtue in a grain of quinine than is implied in the acknowledgment of its efficacy as a febrifuge.

The word "quinine" is derived, Mr. Markham tells us, from the Quichua word for chinchona bark, *quina-quina*, that is, the "bark of bark." Similarly, when we speak of it simply as bark, we mean that it is the bark *par excellence*, as "opium" is the juice and "radish" the root. The genus of the quinine-yielding trees was named by Linnaeus in honour of the Countess Chinchona. Unfortunately Linnaeus, having received her name through a French source and not a Spanish, spelled it first (1742) Cinchona and afterwards (1767) Cinchona. The Spanish botanists Ruiz and Pavon, who landed in Peru in 1778, the year of Linnaeus's death, advocated the correct spelling of the word, and their example has been followed by Mutis, and most strenuously supported by Mr. Markham. It ought to be universally adopted. Those who object to it do so on the ground of the pedantic rule of botanists to maintain the name, even if it perpetuates an error, given to a plant by its first systematic describer. But these objectors, if they were consistent, should spell the name of the Chinchona genus Cinchona, which was Linnaeus's own revised spelling of it. This would, of course, be too absurd, but in giving up this spelling they in reality forego everything, and ought to chivalrously conform to the spelling Linnaeus intended to use when he named the genus in memory of the great service to humanity performed by the Countess of Chinchona.

We regret the insertion of chapter iii. in the second part of Mr. Markham's book. It is a bitter and most unfair attack upon the Government of India for its alleged neglect of the services of Mr. Markham's fellow labourers in the introduction of the chinchona plants into India. It is perfectly obvious from Mr. Markham's own statement of the case that the Government of India has dealt liberally by these men; and they may well be proud of having been partakers in so humane an enterprise. This is no doubt their own feeling, and it would really have been more considerate towards them had Mr. Markham credited them with it, instead of parading them before the public as insatiable supplicants for the state's largess. However, Mr. Markham's error in this matter is one of excess of good nature, and will easily be forgiven, except perhaps by the victims of it.

It is superfluous to add that the book is admirably arranged throughout. Within the compass of five hundred small octavo pages it presents not only an authentic record of the introduction of the chinchona trees from the New World into the Old, but an exhaustive exposition, with the full bibliography, of their botany and natural history in the sites of their original production in South America, and a complete account of the manner of their cultivation in India. The book will prove of equal value to the student of drugs and the tropical planter, besides having its own special attraction for all Englishmen who follow with sympathy the personal episodes of the strange story of the slowly advancing happiness of the weaker human races.



## GEOGRAPHICAL BOOKS.

*Notes on the Northern Atlantic.* By Richard Brown. With Map. (Sampson Low & Co.)

It is somewhat curious that whilst there is no lack of guide-books for travellers on land, the thousands who annually cross the Atlantic are left without that information which might render their trip instructive and entertaining. Mr. R. Brown has therefore done well to prepare these "Notes" for the use of travellers. A glance at his little book must at once dispel the erroneous notion that nothing likely to interest an ordinary traveller is to be said about the wide expanse of the ocean. The author, after a sketch of Atlantic exploration, which needs considerable amendment before it can be looked upon as at all satisfactory, supplies a history of post packets and Atlantic steam navigation, gives interesting information on the goods and passenger traffic (with statistics somewhat out of date), discusses the physical geography of the Atlantic, and winds up with an account of its fisheries. His little book cannot prove otherwise than acceptable to a traveller confined within the narrow bounds of a vessel, and a few hours spent in its perusal could not be more profitably employed.

*The Niger and the Benue: Travels in Central Africa.* By Adolphe Burdo. From the French by Mrs. G. Sturge. (Bentley & Son.)

M. ADOLPHE BURDO, now a member of the Belgian East African expedition, is a fortunate man. Not only did he spend six months in Western Africa without once suffering from fever, but his feeble book of travels has been deemed worthy the honour of being rendered into English. Originally M. Burdo intended to reach the Upper Niger from the Senegal, but having been dissuaded by the French authorities, he contented himself with an ascent of the Niger as far as Lokoja and of the Benue to Zumbi. Great discoveries were not to be made on such well-trodden ground, and none were effected, for it is impossible to accept as serious M. Burdo's assertion that the Bonny river flows out of the Benue and runs parallel with the Niger as far as the Gulf of Guinea. His evidence on that point is altogether of too flimsy a nature, and we doubt very much whether he himself knows exactly where he really has been. His style now and then reminds us of Stanley; and if he really delivered addresses like that beginning "Courage, men of Kroo! row on! row on!" without the help of an interpreter, he must have greatly astonished the natives, and his talents as a linguist must be of a high order. But although very little geographical information is to be gathered from M. Burdo's book, a few hours may be spent pleasantly in turning over its leaves. The illustrations are worthless, and the map which accompanied the French edition has been omitted.

*The Countries of the World.* By Robert Brown, M.A. Vol. V. (Cassell & Co.)

FIVE volumes of this popular geography have now been published, and we presume five more will be required to complete it, for Europe, Western Asia, and Africa have yet to be dealt with. The work is undoubtedly somewhat deficient in systematic treatment, and the letter-press occasionally exhibits signs of the haste with which it had to be prepared to meet publishing demands, but as a whole it possesses many excellent features, and as a geographical reading and picture book it can be conscientiously recommended. The illustrations, many of them old friends, are numerous and well executed, the text is instructive and readable, and the subject matter generally up to the present state of our knowledge. There are chapters, notably those in which the author retails his own experiences, which possess all the charms of a narrative of travels; and a vast mass of useful information on foreign trade and productions, usually excluded from general works dealing with geo-

graphy, will be found here. The book deserves a wide circulation.

*Aide-Mémoire du Voyageur.* Par M. Kaltbrunner. (Zürich, Wurster.)

THIS book is confessedly a companion volume to the same author's 'Manuel du Voyageur,' which was favourably noticed by us on its appearance. In the care bestowed upon its compilation and the beauty of the maps and other illustrations the present volume is quite equal to its predecessor. The title, however, is in a certain measure misleading, for the author presents us with a general survey of geography—mathematical, physical, and political—and with shorter chapters on geology, biology, and anthropology, which an intending traveller may undoubtedly study with advantage, but which will prove equally instructive to stay-at-home students. It is of course impossible to treat so vast a subject with fulness of detail in a volume of five hundred pages, but by rigidly confining himself to what is essential the author has succeeded in saying all that is really of importance, and his book is comprehensive without being superficial.

## ASTRONOMICAL NOTES.

A CONSIDERABLE number of Leonid meteors were seen on the 14th of November, tending to confirm the suggestion that there is a smaller condensation of meteoric bodies in that part of the elliptic ring which passed through its perihelion in 1847 (when many were observed), and becomes due, like the richer group of 1866, every thirty-third year afterwards. The search for Andromedes, or meteors supposed to be connected with Biela's comet, which are looked for on November 27th, was made on the last occasion without success, scarcely any being seen from that radiant.

It is understood that the gold medal of the Royal Astronomical Society of London will this year be presented to Prof. Axel Möller, of Lund, for his cometary investigations.

The editorship of the *Astronomische Nachrichten* has passed into the able hands of Prof. Krüger, formerly Director of the Observatory of Helsingfors, and more recently of that at Gotha. The journal commenced its career, as we need hardly remind our astronomical readers, in the year 1821 at Altona, under the care of Prof. Schumacher, and the place of publication was transferred in 1872 to Kiel, where it still remains, the editor having also charge of the observatory. The arrangements made with reference to this great international periodical on the death of the late editor, Prof. C. A. F. Peters, last year, were understood to be temporary, and we hope that Prof. Krüger will long continue to guide its useful course. The volume just commenced is the ninety-ninth.

M. Bigourdan succeeded in obtaining a long series of observations of comet *f*, 1880 (which was discovered by Dr. Pechüle at Copenhagen on the 16th of December), with the western equatorial of the Paris Observatory, the last of them having been made on January 13th. The comet passed its perihelion on the 9th of November, and has been for some time extremely faint. The Rev. S. J. Johnson, observing it at Abbenhall Rectory, near Mitcheldean, Gloucestershire, on Christmas Day, remarks in a letter to the *Astronomical Register* that, as seen through small achromatics (of 2½-in. and 3½-in. aperture), it reminded him in shape and brightness of Encke's comet in November, 1871, also of Respighi's comet of December, 1863, as viewed the third week in January, 1864, but inferior in brightness to the latter.

The forty-fifth volume of the *Memoirs* of the Royal Astronomical Society has appeared, consisting of two papers. One of these is on the 'Théorie Analytique des Mouvements des Satellites de Jupiter,' by M. Souillart, Professor at the Faculty of Sciences of Lille, whose labours on the subject and their recognition by the French

Academy have already been referred to in the *Athenæum* (March 27th last). The other paper is by Mr. W. H. M. Christie, Chief Assistant at the Royal Observatory, Greenwich, 'On the Systematic Errors of the Greenwich North Polar Distances,' in which he discusses all the observations made at the Royal Observatory since the accession of the present Astronomer-Royal (from 1836 to 1879) that may throw light upon the sources of systematic error which affect the determinations of N.P.D., viz., flexure of telescope, R-D (correction for discarding of reflexion and direct observations), refraction, and latitude. Since 1851 the transit circle has been the instrument used in these observations; before that time the one principally employed for observations of N.P.D. was Troughton's mural circle, and Mr. Christie remarks that one result (somewhat unexpected) of his discussion is the excellence of the results obtained with the latter.

We regret to announce the death, at the age of sixty-nine, of Baron Ercole von Dembowski, which took place in North Italy on Wednesday evening, the 19th ult. So recently as February, 1878, he was presented with the gold medal of the Royal Astronomical Society of London, for his researches on double stars, and Dr. Huggins, in his address delivered on its presentation, gave an account of his work, in which he remarked that "if all his observations, which are now scattered through some seventy numbers of the *Astronomische Nachrichten*, were to be collected in one volume, the catalogue would not be unworthy to stand beside the most valued and extensive catalogues of double stars which we possess." The first set of these was published at Naples in 1857, being communicated to the *Memorie della Reale Accademia delle Scienze*, and also appeared in French in several numbers of the *Astronomische Nachrichten*, the first being No. 999. Baron Dembowski afterwards removed from Naples to Gallarate, near Milan, and his perseverance and skill in the interesting department of observational astronomy which he had chosen were productive of results of great value and importance not only in the determination of the orbital motions of the binary stars, but occasionally in the discovery of new ones. In 1859 he observed the occultation of the planet Saturn, on the 8th of May, at Florence, in conjunction with the late M. Donati; their observations are published in *Astronomische Nachrichten*, No. 1199. Baron Dembowski's last communication to that journal was in May, 1878, as usual on double stars. This was two months after the address of Dr. Huggins referred to above, at the end of which he requested Lord Lindsay, then (as now again, under another title, after being President) Foreign Secretary of the Royal Astronomical Society, to convey to him the medal "with the assurance of our high appreciation of his accurate and long-continued work, and of our earnest wish that he may have health still to continue his labours for many years to come." That wish was not to be fulfilled; and we are now recording the loss to astronomy of one whose contributions to the science, although not such as to have led to much popular fame, may yet be significantly described as permanently useful. Baron Dembowski belonged to that famous Polish family which, after the failure of the Polish war of independence in 1794, entered into the French service and fought with distinction in the Polish legion, the younger of the two brothers surviving the great European war (in the course of which the elder had died in Spain in 1812) and settling afterwards at Milan.

## GEOGRAPHICAL NOTES.

MR. DOUGLAS, of Edinburgh, is about to publish a volume of travels in Morocco by Capt. Philip Trotter, 93rd Highlanders. The book ought to be of exceptional interest, for the author accompanied Sir J. Drummond Hay on his late special mission to the Court at Fez, and

thus enjoyed advantages not open to the ordinary traveller.

Lieut. S. de Brazza has met with remarkable success in his exploration of the country between the Ogowe and Congo. Starting from his station of Mashogo, on the former of these rivers, he reached Ntamo Nkuna on the Congo in July last. In the short and somewhat obscure telegram forwarded from Madeira, this place is described as being situated between the rivers Mpaka Mpama and Lefini-Lawson, in the territory of Makoko, King of Ubanji, which is clearly Stanley's Ubangi. The distance from Mashogo is twelve days' journey, and unless there is an error in the telegram, the portion of the Congo in question must be shifted about two degrees to the westward of the position assigned to it by Stanley. At Ntamo Nkuna, Lieut. de Brazza left a sergeant of Laptots and three men, and then descended the Congo in boats, arriving in the course of November at Ndambi Mbongo, Stanley's present outpost, in about long. 14° east, hardly forty miles from Mboma on the estuary of the river.

Col. Flatters announces his arrival at Hassi Inifel in the Wad Milya, to the south-east of Golea, in about 30° N. lat. It was his intention to leave that place on December 18th for El Meseggem, a well about 140 miles to the south-south-east, and thence to proceed into the mountain fastnesses of the northern Tuareg.

Herr Max Buchner has at length left the Musumba of the Mwata Yamvo, where he resided for six months, busily occupied in researches of various kinds and in photography. He was treated with friendliness, but despairing of obtaining permission to proceed to the northward, he retraced his steps to the Lulua, where he arrived on the 1st of July. From Muene, Chikambo's village, he despatched the body of his caravan, together with his collections, to the coast, whilst he himself with fifty volunteers started for the north. The reports received from this traveller give numerous astronomical observations, altitudes, and measurements of the volume of the rivers crossed. From the east coast Major Schuler reports his arrival at Tabora on October 17th. Manyara, where he originally intended to establish his headquarters, is occupied now by Nyungo, the dreaded ally of Mirambo, and Major Schuler has fixed upon Kisinda, a village further north, near the Gombe, as a more suitable site for his purpose.

Dr. Rohlf's is stated to have left Massaua for the Abyssinian highlands on December 12th.

In 'Cabo de Baxos'; or, the Place of Cape Cod in the old Cartology' (New York, Whittaker), a monograph exhibiting a vast amount of research, Mr. B. F. De Costa traces the vicissitudes of this famous cape, as they reveal themselves upon the charts drawn or published since 1527. Verrazano and other old writers constantly notice the cape under various names, and it was well known to the sailors of the sixteenth century. Its present name was given to it by Bartholomew Gosnold in 1602, but for many years afterwards it was variously referred to as Baxos, Cape Blanc, Cape Malletare, Cape James, or Staten Hoek. On Sir William Alexander's map, published in 1624, the cape first appears as Cape Cod, and since then that designation has superseded all others.

M. Boulanger left Saigon on the 13th of November last for the Upper Mekong, his object being to furnish a trustworthy report on the hematite iron ores of Kambodia, said to yield 95 per cent. of iron.

By private advices from Cairo we learn that Mr. W. D. James and a party of Englishmen started on January 12th on an expedition to Abyssinia. They will travel by native boat to Massaua, whence they will follow the Abyssinian frontier inland. The duration of their journey is uncertain, but they expect to be absent for at least three months. Some scientific information, we believe, may be hoped for from this expedition.

The Church Missionary Society have resolved to abandon the idea of sending an expedition to the Teita country, which lies to the eastward of Lake Jipé, and not far from Kilimanjaro. The Society propose to send to the East African coast a steamer, which is to be called the Henry Wright in memory of their late secretary. To carry out this plan they ask for 5,000*l.* to purchase a good boat, and a further sum of like amount to provide a depreciation fund, which would help to replace her in case of need, and thus perpetuate the name, as has been done in the case of the Harmony on the Greenland coast and the John Williams among the islands of the Pacific.

The Portuguese Government has created Public Works departments for Angola and Mozambique, upon whom will devolve the judicious expenditure of the loan recently sanctioned for the development of the African colonies. A hundred families from the Azores and Madeira are about to be settled in the interior of Angola.

According to *Les Missions Catholiques*, the Chinese Government, at the instance of Li Hungchang, governor-general of the metropolitan province, has authorized the construction of a telegraph line from the capital to Shanghai. The line will be laid from Peking to Tientsin, and will then follow the Grand Canal to the Yangtze-kiang, along which it will be carried to Shanghai.

In his last Consular Report from Wuhu, on the Lower Yangtze-kiang, Mr. E. L. Oxenham tells us that paper, which is highly valued for writing and drawing purposes, is manufactured in the valleys of the Ching district of the Anhui province. The best is made from the bark of the *tao shu*, the paper mulberry and wheat straw being also used. These are washed and boiled with lime, and are then exposed to dry for a whole year on the hill-sides. The paper is then soaked in water, and afterwards mixed with glue till it becomes a pulp, when it is poured over a sieve frame and left to dry, being next baked in an oven. The largest sheets in which it is made are twelve feet long, and are worth four shillings each.

The Government of the Dominican Republic feels satisfied that the bones discovered on September 10th, 1877, in the Cathedral of San Domingo are really those of Christopher Columbus, and has voted 2,000*l.* towards the erection of a suitable monument beneath which to deposit them. It appeals to the other states of America for contributions towards this "work of gratitude."

Hugo Reck, a civil engineer in the service of the Argentine Confederation, has completed a map of the Andes between 40° and 45° of south latitude, which is now being engraved in Germany.

#### SOCIETIES.

ROYAL.—Jan. 27.—The President in the chair.—The following papers were read: 'The Refraction Equivalents of Carbon, Hydrogen, Oxygen, and Nitrogen in Organic Compounds,' by Dr. Gladstone, —'On certain Definite Integrals, No. 8,' by Mr. W. H. L. Russell, —'Polacanthus Fossil, a large Undescribed Dinosaur, from the Wealden Formation in the Isle of Wight,' by Mr. J. W. Hulke, —'On Harmonic Ratios in the Spectra of Gases,' by Dr. Schuster, —'Dielectric Capacity of Liquids,' by Dr. Hopkinson, —'Note on the Occurrence of Ganglion Cells in the Anterior Roots of the Cat's Spinal Nerves,' by Mr. E. A. Schäfer, and 'On the Iron Lines widened in Solar Spots,' by Mr. J. N. Lockyer.

SOCIETY OF ANTIQUARIES.—Jan. 27.—E. Freshfield, Esq., V.P., in the chair.—Mr. G. Maw exhibited a bronze mace-head, a rude stone lamp, and the drawing of a stone urn, all found in graves near San Valentino, in Abruzzo Citra, Italy.—Mr. E. Peacock exhibited rubbings of three brasses from the churches of Blyton, Messingham, and Scotter respectively, in the county of Lincoln. Mr. Peacock also exhibited a drawing of the arms of J. J. Scaliger as sculptured on his monument in St. Peter's Church, Leyden.—Mr. G. Grazebrook exhibited eight matrices of seals, ranging from the twelfth to the fifteenth century.—Mr. H. S. Milman communicated

a paper 'On the Mode of keeping Royal Wardrobe Accounts in the Time of Edward I.,' in illustration of a MS. volume of those accounts for the year 28 Edw. I., which had been lent to the Society by Lord Ashburnham.

ZOOLOGICAL.—Jan. 18.—Prof. W. H. Flower, President, in the chair.—The Secretary read a Report on the additions made during December, 1880. Special attention was called to a young female red wolf (*Canis jubatus*) from the Argentine Republic, and to a pig from Brooker Island, Louisiade Archipelago.—Papers and letters were read: by Mr. P. L. Selater and Dr. G. Hartlaub, on the birds collected in Socotra by Prof. I. B. Balfour in the early part of 1880—124 examples, referable to thirty-four species: of these, seven of the Passeres appeared to be new, and were proposed to be called *Cisticola incana*, *Dryococcyus hesitata*, *Lanius uncinatus*, *Cinnyris Balfouri*, *Passer insularis*, *Rhynchostruthus Socotranus*, and *Amydrus frater*.—by Mr. A. G. Butler, on the Lepidoptera collected in Socotra by Prof. I. B. Balfour: the collection contained twenty-four specimens, referable to thirteen species, seven of which were stated to be new to science,—by Mr. W. A. Forbes, on some points in the anatomy of the Koala (*Phascolarctos cinereus*),—by Mr. R. B. Sharpe, on a new form of the family Timeliidae from Madagascar, proposed to be called *Neomixis*,—and from Dr. J. Scully, on the mammals of Gilgit, a district in the extreme north-western part of Kashmir: thirty-three species were enumerated, and notes on their vertical ranges and habits were added. Two species (a bat and a vole), apparently new to science, were named respectively *Harpiocephalus tubinaris* and *Arvicola Blanfordi*.

STATISTICAL.—Jan. 18.—J. Heywood, Esq., in the chair.—The following papers were read: 'On the Method of Statistical Analysis,' by Mr. W. Hooper, —and 'On the Growth of the Human Body,' by Mr. J. T. Danson.

INSTITUTION OF CIVIL ENGINEERS.—Feb. 1.—J. Abernethy, Esq., President, in the chair.—It was announced that the Council had recently admitted nine Students.—The monthly ballot resulted in the election of seven Members, twenty-five Associate Members, and two Associates.—The paper read was 'On the Portsmouth Dockyard Extension Works,' by Mr. C. Colson.

SOCIETY OF ARTS.—Jan. 27.—J. C. Stevenson, Esq., in the chair.—A paper 'On a New Mechanical Furnace and a Continuous System of manufacturing Sulphate of Soda' was read before the Applied Chemistry and Physics Section by Mr. J. Maclear. Feb. 1.—Sir R. Temple, Bart., in the chair.—An address 'On the Industrial Products of South Africa' was given before the Foreign and Colonial Section by Sir H. Bartle Frere, Bart.

Feb. 2.—R. Giffen, Esq., in the chair.—A paper 'On Trade Prospects' was read by Mr. S. Bourne.

QUEKETT MICROSCOPICAL.—Jan. 28.—T. C. White, Esq., President, in the chair.—Three new Members were elected.—A paper was read by Mr. B. W. Priest 'On the Natural History and Histology of Sponges.' A discussion upon the so-called "boring sponges" ensued, in which Mr. Waller denied, and Mr. C. Stewart affirmed, the competency of these organisms to perforate shells and rocks in the manner alleged.—A paper by Dr. Manson, 'On the Periodicity of Filarial Migration to and from the Circulation,' was communicated by Dr. Cobbold. The paper was illustrated by a large chart, giving the results of a series of careful observations made every three hours during an entire month upon the blood of two Chinese youths, and showing in every instance the number of Filarie found in a given quantity of blood, the temperature of the blood, and the barometrical pressure at the time. These observations confirmed in a most remarkable manner the previous observations of Dr. Manson, that whilst the blood of persons affected swarmed with these organisms during the night, it was almost entirely free from them by day.

SOCIETY OF BIBLICAL ARCHEOLOGY.—Feb. 1.—Dr. S. Birch, President, in the chair.—The following communication was read: 'On an Egyptian Tablet in the British Museum on Two Architects of the Nineteenth Dynasty,' by Dr. S. Birch.

#### MEETINGS FOR THE ENSUING WEEK.

- Mox. London Institution, 5.—'Succession to Thrones,' Sir H. S. Maine.
- Royal Institution, 5.—General Monthly.
- Musical Association, 5.—'Beauty of Touch and Tone,' Mr. A. O. Stead.
- Royal Academy, 8.—'Painting,' Mr. E. Armitage.
- Victoria Institute, 8.—'Biblical Proper Names, Personal and Local,' Rev. H. G. Tomkins.
- Society of Arts, 8.—'Watchmaking,' Lecture I, Mr. E. Rigg (Cantor Lecture).
- Institution of Surveyors, 8.—'Discussion on Mr. J. Lucas's Paper On Rural Water Supply.'



- Tues.** Royal Institution, 3.—'The Blood,' Prof. Schäfer.  
 Anthropological Institute, 8.—Stone Circles in Shropshire, Mr. A. L. Lewis; 'Surgery and Superstition in Neolithic Times,' Miss A. W. Buckland.  
 —Photographic, 8.—Anniversary.  
 Civil Engineers, 8.—Portsmouth Dockyard Extension Works.  
 Part II. Mr. G. Colson: 'Plant and Temporary Works used on the Portsmouth Dockyard Extension,' Mr. C. H. Meyer.  
**Wed.** Royal Institution, 3.—'The Amazons,' Prof. S. Colvin.  
 —Literature, 4.—'The Troubadours,' Mr. F. Hueffer.  
**Thurs.** Royal Institution, 3.—'The Troubadours,' Mr. F. Hueffer.  
 —Royal, 4.—  
 —London Institution, 7.—'The Castes and Trades of India,' Sir J. Lubbock, Bart.  
 —Royal Academy, 8.—'Painting,' Mr. E. Armitage.  
 —Telegraph Engineers, 8.—'Earth Currents: Electric Tides,' Mr. A. J. S. Adams.  
 —Mathematical, 8.—'Theorems of Kinematics on a Sphere,' Mr. E. R. Elliott; 'Integrals expressible in Terms of the first complete Elliptic Integral and of Gamma Functions,' Mr. J. W. L. Glaisher; 'Mr. McColl's Calculus of Equivalent Statements,' Herr Schüttel; 'An Application of Conjugate Functions,' Mr. E. J. Routh.  
 —Society of Antiquaries, 8.—'Bronze Fragments of unknown Use in the Petrie Museum, supposed to be Portions of a Crown,' Miss Stokes.  
**Fri.** United Service Institution, 3.—'Army Transport,' Lieut.-Col. C. R. Shervinton.  
 —Astronomical, 3.—Anniversary.  
 —Quester Microscopical, 7.  
 —Society of Arts, 8.—'Colon Gold-Fields of India,' Dr. Hyde Clarke.  
 —Folk-lore, 8.—'Slavonic Folk-lore,' Rev. W. S. Lach-Szayma; 'Aryan Exulsion in Celtic Folk-lore and Hero-Tales,' Mr. A. Nutt.  
 —New Shakespeare.—'The finest Passage in each of the Sections of Shakespeare's Work,' Rev. W. W. Wynell-Mayow.  
**Sat.** Royal Institution, 9.—'Distances of the Stars,' Prof. R. S. Ball.  
 —Physical, 3.—Annual Meeting. 'Hydrostatic Illustration of Electrical Phenomena and other Lecture Experiments,' Mr. D. O. J. Lodge.  
 —Royal Institution, 3.—'The Amazons,' Prof. S. Colvin.

### Science Gossip.

**DR. HESLOR**, the President of the Birmingham Philosophical Society, recently delivered an address on the 'Scientific Situation in Birmingham.' He referred, amongst other matters, to the fact that Mr. Fulford, a member of the Society, had taken a house, fitted it up, and handed it over to Dr. Gore and Dr. Norris for the prosecution of research. The building is called the Institute of Scientific Research.

**DR. SPENCER F. BAIRD** has just issued his report on fish and fisheries of the United States of America. He deals with the history and statistics of the food fishes of different coasts, rivers, and lakes, their decrease and the mode of preventing it, their propagation, the quality of the fishes, their value and economic uses—all points of considerable interest at the present time, in relation to the exhaustion of many of the British lakes and rivers and the rapid decrease of several descriptions of fish around our shores.

On the 26th ult. a large and influential meeting was held in the Guildhall, York, for the purpose of appointing a local committee and making other arrangements for the celebration in that city of the jubilee of the first meeting of the British Association.

The City and Guilds of London Institute for the Advancement of Technical Education announce that their examinations for the year 1881 will be held on the evenings of May 25th and 26th. Copies of the programme can be obtained from the central office of the City and Guilds of London Institute, Gresham College, London, E.C.

The *Journal* of the Franklin Institute may be especially referred to as an example of a periodical devoting itself to the publication of technical knowledge of the most important character. In the *Journal* for December we find an excellent paper on 'Vincotte's Experiments on Tubular Boilers,' by Chief Engineer Isherwood; the conclusion of W. Barnet Le Van's memoir 'On the Weakening of Steam Boilers by cutting Holes in the Shell for Domes, &c.,' a notice by Mr. William Woodnutt Grismom of a 'New Electric Motor'; and a paper on the 'Sawyer Electric Light,' which is produced by a pencil of carbon ignited by the electric current in an atmosphere of nitrogen.

**PROF. J. S. NEWBERRY** publishes in the American School of Mines' *Quarterly Journal* a paper entitled 'The Genesis of the Oxes of Iron,' in which he gives some remarkable instances of eruptive iron ore, as he calls it. He, however, states that no eruptive iron ore exists in the Rocky Mountains, and he agrees with Prof. Otto Torell that the oxes of Sweden are metamorphic, and not eruptive.

It may be convenient to many students to know that the *Proceedings* of the Academy of Natural Sciences of Philadelphia, in the Departments of Mineralogy and Geology, for the years 1877-79, have been issued as a pamphlet, and made No. 1 of a proposed new series.

**E. H. VON BAUMHAUER**, Secretary of La Soci   Hollandaise des Sciences    Harlem, sends the *Archives N  erlandaises des Sciences Exactes et Naturelles*, which contains a memoir by J. M. van Bemmelen on the 'Hydrates Solides de Dioxydes avec des Acides,' &c., and other valuable papers.

### FINE ARTS

**ROYAL ACADEMY OF ARTS.**—THE EXHIBITION OF WORKS BY THE OLD MASTERS and by Deceased Masters of the British School, including a Collection of Drawings by John Flaxman, R.A. is NOW OPEN.—Open from Nine till Dusk, 1s. Catalogues, 6d.; or bound in cloth, with Penicil, 1s. Season Tickets, 5s.

**THE GROSVENOR GALLERY.**—EXHIBITION OF WATER-COLOUR DRAWINGS AND DECORATIVE DESIGNS by Living Artists NOW OPEN. Daily, Ten to Six.—Admission, 1s.; Season Tickets, 5s.

**THE SOCIETY OF PAINTERS IN WATER COLOURS.**—THE WINTER EXHIBITION, including a Loan Collection of Works by the late George Hodgson, is NOW OPEN. 5, Pall Mall East, from Ten till Five. ALFRED D. FRIPP, Secretary.

**DORRIS'S GREAT WORKS.** 'CHRIST LEAVING THE PRETORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'MOSES BEFORE PHARAOH,' each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'A Day Dream,' 'Rainbow Landscape' (Loch Carron, Scotland), &c., at the DORRIS GALLERY, 55, New Bond Street. Daily, Ten to Six.—1s.

### NEW PRINTS.

It is a pity that so powerful and delicate a hand as M. C. Waltner's was not employed on more important work than reproducing Fragonard's picture of 'The Coquette,' for a remarkable proof of which we are indebted to Mr. McLean. It represents a damsel turning over the leaves of a volume with one hand, while, with a frolicsome air, she looks as if she was going to speak to us. Is it one of the shortcomings of the work, or a sign of our defective insight, that we have not been able to decide that she is not waiting her turn to sing, and laughing as she does so? The face is that of a Parisian girl of the type Watteau affected; the air is wholly Parisian. The little, dainty, flower-like head is borne on a long, undulating neck, which issues from a shell-like chemisette and stiff high collar of lace. The reflections and clear tones of the shadows enrich a lustrous mass composed of the carnations and the garments about them. The charm of this coloration could not be looked for in the etching, although the select forms and shadows, and the brilliancy, direct and reflected, of the light on the flesh, have been given with considerable skill. To secure the lustrousness of these elements the painter had colour at his command; he could make the tints subserve his scheme of chiaroscuro. Not so M. Waltner, who has, however, done wonders in that respect. Still, the modelling of the neck and cheek, the varied wealth of lights and shadows, even the gaiety of the design and the animation of the action, do not altogether atone for the lack of a subject and the triviality of the motive, which is mere daintiness.

'The Little Pouter,' mezzotinted by Mr. Cousins after Greuze, the head and shoulders of a child seated, with a sorrowful and touching expression, comes to us from the same publisher. The tenderness and spontaneity of the little face, its tearful eyes and compressed lips, form the main charms of a print which is by no means one of the engraver's best works. Mr. McLean likewise sends us two proofs "in the first state" of plates etched by Mr. W. S. Coleman, being decorative panels, called 'Spring' and 'The Fan.' Each is represented by a naked girl seated on a stone bench in a landscape, the one holding a fan, the other a battle-dore; the one draws a flower near to her face, the other looks with a bright expression of pleasure at a prospect of sea and land and sunlight. These are studies designed to convey impressions of refinement and gracefulness, with an elegant animation of motive. They are luminous in effect, gay in

colour and sentiment, and somewhat voluptuous, but not unchaste. In all respects but one they are very pretty and perfectly suited for decorative purposes of a choice, if not the choicest, order. The brilliant flesh, the black or tawny *chevelure*, the gay tints of the fillets and fans, the vivid landscape, the frank and deft manner of modelling the contours, and the tact with which nearly all the characteristics of adolescence have been imparted, are qualities by no means to be despised in works of this class. The one defect goes far to mar our pleasure in looking at these piquant delineations; it is the indifferent draughtsmanship, the worse than questionable outlining and proportions. The left hand of one girl and the feet of both show the last-named defect unpleasantly, while the drawing of the toes is absurd, and that of the knees unintelligible. The brightness and morbidez of the flesh owe much to the use of thick black outlines, an artificial tolerable in decorations, if not in pictures proper.

We have from Messrs. Goupil & Co. artist's proofs of two large etchings by Mr. Herkomer. The first is named 'Love and Faith,' and shows a Bavarian woodland, a path near a rapid stream and its rustic bridge. A male and a female peasant have crossed the bridge side by side; she carries a burden (! baby) in her apron, he trudges by her shoulder, and, as they pass a small calvary, devoutly bares his head with one hand while he clasps his companion's shoulder with the other. The figures are so uncouthly, not to say badly, drawn, that we will not criticize the design Mr. Herkomer has not cared to express with that attention which is due to the public if not to his own reputation. The landscape suggests, but only suggests, a daylight effect. The foliage relies too much on an audacious scribbling touch to be called artistic. The second etching is named 'Grace before Meat,' and shows rather more freely than learnedly, boldly than beautifully, a group of Bavarian peasants in a cottage at prayer. There is pathos of a simple kind in two or three of the faces, and there is some richness in the handling of a four-legged table. These merits do not compensate for the painful slovenliness of the rest of the work.

From Mr. Dunthorne we have a small portfolio of works by Mr. A. Ballin, styled 'First Series of Etchings along the Thames,' which are seven in number, of views of the river and its banks from Putney to Twickenham, besides a title and a vignette of Windsor Castle from the further shore. These examples are characterized by extreme delicacy and brightness of touch and effect; careful drawing and firmness of touch appear throughout, and the artist evinces a rare sense of the true value of parts in their relations of tones and textures. Hence the landscapes approach mezzotint in softness, while the clearness and force of effect are almost stereoscopic. Among the richest of the plates is 'Barnes,' a pretty and delicate representation of the terrace at low water in cloudy sunlight. 'Kew Bridge,' northern end, though a little heavy in effect, is solid, and rich in local colouring and illumination; its details are drawn with firmness and the precision of an experienced hand. It is one of those specimens of skill and care which, being less common than could be wished, recall the "old-fashioned" style of etching, in which every line attests diligent study, searching attention, and that loyal love for nature which inspires all good art. The most brilliant of the views is 'Isleworth,' in sunlight—a print which is worthy of all the praise we have given to 'Kew Bridge,' and of honourable mention for its delicacy, solidity, and refinement. Less brilliant, but more emphatic in its contrasts of light and shade, is 'Twickenham,' the last of the series. Greater force of effect might be gained by a fuller recognition of the necessity for massing broadly the tones in each work by means of light and shade, or the distribution of local colour. At present the etchings are deficient

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in these respects, and thereby lose a good deal of power and attractiveness. On the other hand, their neatness and gracefulness charm the spectator, so that he likes them the more he looks at them.

Messrs. W. A. Mansell & Co. have published a transcript in photogravure from a drawing by Mr. E. Hanley, an oval, the subject of which is the head of a sick woman. It is entitled 'La Traviata,' and shows the hair loose on a pillow and about the forehead, the expression of the mouth and eyes rendering the languors of decline, although no feature has lost its fullness. The motive of the expression is successfully given by the draughtsman, who has modelled the contours and reproduced their textures with much tact. The face is more intelligent than beautiful. The distance between the eyes and lips is too great, and the foreshortening of the face is not quite satisfactory.

#### THE ROYAL ACADEMY.

(Fifth Notice.)

WHEN the visitor turns from the 'Deposition' by the master of Cologne to Van Dyck's *Assumption of the Virgin* (No. 132), he finds that the nature and objects of art have completely changed; he leaves the almost fierce earnestness of motive and arid mode of treatment that characterize the grim production of the anonymous master, and passes to the suave and silvery-toned picture of the thoroughly Flemish pupil of Rubens. The difference is much more than that which might be due to the lapse of a century and a half (1463-1480 to 1620-1640). We, in fact, pass from one world to another. The 'Assumption' is a successful example of a fine stage of Van Dyck's career. It is a study of warm golden white with pure and ruddy carnations, and remarkable even among Van Dycks for the fine and silvery quality of the shadows and half tones, which have been exquisitely harmonized with the lustre of the clouds behind the rising figure of the Virgin. Being untouched, this picture is well worthy of careful study. Its only fault is the very weak drawing of the Virgin's face. A charming figure is that of the boy genies hovering with the crown of roses. In No. 112 we have a capital version of this painter's noble portrait of *Philip, Fourth Earl of Pembroke*, the property of the Earl of Carnarvon. There are so many portraits of this celebrated peer by Van Dyck, that we recall without effort one belonging to Lord Yarborough, another to the Duke of Portland, and a third to the Earl of Pembroke, which Lombart engraved. Lord Pembroke's picture was at Manchester. The *Portraits of John, Count of Nassau, and his Family* (137) is one of Van Dyck's official productions, large and imposing, but, owing to what may be called its "big-wiggedness," not agreeable. The count was an important man in his day, but his grandeur did not help the painter, and he therefore took refuge in the figures of the children. That of the girl in green, and with sidelong glancing eyes is very good indeed. Parts of this picture (see the boy in red) were never thoroughly carried out. No. 139, the *Portrait of Lady Borlace*, from Kingston Lacy, is a fine example. The lady is dressed in the mode of Henrietta Maria, with a white gown slipping off her back; a green scarf flutters from her shoulders; she wears jewellery of jet (or obsidian?) mounted in gold. Van Dyck's *Portrait of Sir John Borlace* (134), from Kingston Lacy, shows that eminent country gentleman in a black suit with white lace. His hair is brown, and the ruddy flesh comprises unusually brown shadows and half tints. It is inferior to the likeness of 'Lady Borlace' above named, and at the best it is but a tolerable school picture.

It is not often that we see a portrait more characteristic of the Dutch school of the sixteenth century—a manly and vigorous if somewhat demonstrative school—than M. Bi-

schoffsheim's so-called *Merry Comrade* (59), a half-length figure of a lean but jovial swash-buckler, in a wide black hat, lifting up his face to laugh with a wonderful animation of expression and attitude. Here are sweeping touches of Hals's magic brush. The visitor may notice in the background of Mrs. Hope's superb Jan Steen called *A Christening* (100) two more pictures by Frank Hals depicted on the wall; between them is to be seen a large landscape by Teniers the elder. The *Head of a Man* (68), from Panshanger, and by A. Cuyp, is a Dutch masterpiece of another kind. It is a triumph of forthright brush power and instinct with expression and pathos. No Dutch portrait here has attracted so much attention as Sir W. Abdy's small whole-length *Portrait of a Burgomaster* (80), a gem of extraordinary value by G. Terburg. It represents a stout and astute-looking old gentleman, clad all in black except the square white falling collar, which has been fortunately used to set off those rather livid carnations which the wide-rimmed hat shades but does not obscure. It is a perfect study of black and warm grey of precious quality; the face in painting and in characterization is worthy of Holbein, although, technically speaking, it is quite different from anything produced by him; with absolute firmness of touch, there is exceptional wealth of impasto. The richness of the sombre tones, the admirable but perfectly simple scheme of the chiaroscuro of this picture, compel our admiration, while the wealth of colour, to use a technical term it is difficult to explain, but which has an easily recognizable meaning, is so impressive that this marvel of subtle use of the simplest and fewest materials will not readily be forgotten.

Thanks to the Queen and Mrs. Hope, the Royal Academicians have gathered a body of *genre* pictures by the later Dutch school which cannot be surpassed in Europe. Rembrandt holds the place of honour with his noble life-size equestrian *Portrait of Marshal Turenne* (165) (Smith, 323), painted in 1649, when that commander was in the prime of life, and especially interesting because, by comparing it with the *Portraits of a Lady and Gentleman* (75), which is dated 1633,—that is, when Rembrandt was four-and-twenty years of age, the year before his marriage to Saskia,—we can mark the progress of the master's style. We fail to see those strong traces of the influence of Lastman which have been recognized in the early productions of his pupil, but we find Rembrandt a keen-eyed and laborious student, diligently imitating nature, and seeking to suggest the brilliancy of light by sacrificing every other illuminated portion in favour of the most luminous, i.e., the flesh, and, after that, contrasting the carnations with the cooler and less rich lightness of white linen. Here Rembrandt seems to have attained that stage of his career at which A. Cuyp started in portraiture—see Earl Cowper's fine *Head of a Man* (68). For other examples of the style of the period at its best, the visitor should look at the portrait by De Keyser, dated 1627, and numbered 212 in the National Gallery, and the works of Van der Helst, here and elsewhere. In No. 75 the two figures are placed apart, in a primitive mode of composition; but every one will be struck by the golden flesh tints, the exquisite finish that verges rather too closely on metallic smoothness, and, for the time, an extraordinary impasto and wealth of local colouring which are symptomatic of the gorgeousness of later paintings. Of this the embroideries on the lady's stomacher and gloves are perfect indications. Rembrandt's feeling for character comes out in full force in both faces. In many technical respects this picture differs materially from the 'Ship-builder and his Wife' at Buckingham Palace, a contemporaneous picture, which was here a few years ago.

The 'Marshal Turenne' is a specimen of official portraiture of the highest kind. It is impossible

not to admire the manner in which the rider keeps his seat on the prancing white horse, and the expression of the handsome, voluptuous, and intelligent face, which is surrounded by a forest of plumes and curls of his wig. The *Portrait of a Man* (161) (Smith, 324), belonging like the last to Lord Cowper, is dated 1644, and is intermediate in date between No. 75 and No. 165. It is remarkable for wealth of chiaroscuro, abundance of light as lustrous as it can be, and glowing gloom permeated with light reflected from the more direct lustre. It is a masterpiece of keeping and enriched with a world of tone. Chromatically, it is a study of russet and dun, sinking to black and rising to the deep and powerful red of the cap which the man rises in his seat to snatch from its nail on the wall as if he had been hastily called to leave his books. So spontaneous are the expression and the action of the figure that it is not hard to fancy we hear the voice which bids him go. *Christ and His Disciples in the Storm* (168) (Smith, 82), although signed "Rembrandt ft." and dated 1633, contains much which we hesitate to associate with his name, yet the motive, chiaroscuro, and design are doubtless his. It is well known by Fittler's print and other reproductions. As a design it is distinguished even among Rembrandts by a powerful grasp of the subject, equal to that shown in the poetical 'Jacob's Dream' at Dulwich. The open boat is lifted on high by a mighty wave. The light is concentrated on the spray, foam, and yeasty summit of the billow; the distance is laden with fog, which is driven, like a cloud, by a furious wind over the sea, while a whitish gleam falls from an opening in the sky on the head of the ship where the sailors are, thus emphasizing the nature of the subject by keeping the tumult of the design to that part of the vessel, while Christ and His companions occupy the stern, and are comparatively undisturbed though deeply moved. The noble conception which is thus shown is further marked in the actions of the sailors and those who appeal to Christ; the mast reels, and the sail buffets the rigging and defies the efforts of the seamen. All these elements attest the fine conception, while this must be one of the earliest examples of Rembrandt's use of light as a means for expressing the motive of the design, and as a poetic feature of dominant importance.

In Gallery II. hangs the first of the Tenierses we have to mention, being *An Interior* (69), the property of Mr. Howard-Keeling, an unusually dark-toned picture, which is precious as an example of the painter's marvellous tact in delineating "still life," of which a heap of kitchen utensils in the corner on our left is a striking proof. Never were brass and earthen pots and pans more firmly and felicitously painted. Earl Cowper's large *Worship of Bacchus* (76) is an example of very high value, broad in effect, silvery in tone, and full of light. The landscape is most excellent. The defect of the picture is an excess of brownness in the shadows of the foreground, a portion of the work which owes a great deal to the lamp. The Marquis of Ailesbury's *Bleaching Ground* (81) is a Teniers, and dated 1663. The subject, owing to its facilities for employing masses of white, has always been a favourite with Dutch painters. Technical dexterity and indescribable precision of touch appear at their best in Earl Cowper's well-known picture, *The Oil Mill* (96), which is a marvel in its way, although of a very limited scale of colour, brown, black, and white being all that are employed, yet with such unsurpassed skill that these suffice to produce prodigious wealth of tints, sombre but gorgeous luminosity, and wonderful clearness of tone. The execution of this work is much thinner than that of Mr. Keeling's picture; the touch is not less firm, but there is less solidity and true finish in this picture. No one should overlook Mrs. Hope's *Soldiers Smoking* (66), by Teniers, dated 1647.

Paul Potter's *Landscape with Cattle and Sheep*

(82) came, like the last, from Deepdene, and is likewise dated 1647. It is remarkable for an unusually energetic delineation of the movements of the clouds and foliage of trees when the wind is high. To the vapours the aspect of rapid motion is imparted with extraordinary success. Nor are the attitudes of the cattle less expressive. The picture seems a little raw in tint and rather hard in tone, but its spirit and fine execution justify the eulogies of MM. Burger and Waagen. It is No. 34 in the catalogue of M. Van Westreheene, and Smith's No. 86. With the whole of the collection of M. Bisschop, of Rotterdam, it passed in 1771 to the Hope Gallery at Amsterdam. *Landscape with Cows* (123) (Westreheene, 36; Smith, 88), by P. Potter, came to the Hope family with the last. It is peculiarly brilliant and clear. Mrs. Hope's *Stable Door* (71) (Westreheene, 35; Smith, 87) was mentioned by G. Hoet in 1752, and came from the Lormier Collection in 1763. It has long been considered a Potter of the first grade, on account of its spirit and striking effect, and was sold from the Platenberg Collection in 1738. Smith mentioned a repetition of the 'Stable Door' in the collection of Mr. Marsland, of Manchester, which no longer exists. Peter Gheysels's (Gyzen or Gysels) *Dutch Fair* (84), which is signed and dated 1687, is a highly curious picture on various grounds. Dr. Waagen acutely remarked that, being in the manner of Peter's master, Velvet Breughel, it shows how long an "antiquated style has sometimes been preserved." The numerous little figures and all their accessories of buildings, herbage, foliage, animals, details of the more distant landscape, were executed with marvellous neatness, firmness, and completeness, in tints of a very bright order and somewhat isolated from each other, but by sheer labour made smooth and solid, nay, almost harmonious. The groups of figures are crammed with incidents, and as characteristic as good portraits. It should be studied in relation to the analogous Breughels, Saverys, and D. Vincke-boomses, to say nothing of the pictures of Josse Van Momper. There exists amazing confusion about the authorship of works by these unfairly neglected painters. At Deepdene is another Gheysels, depicting birds and herbage, a brilliant masterpiece which excited as much wonder as admiration in our minds when we saw it in Duchess Street many years ago.

We fail to see why B. Van der Helst's cabinet picture, No. 87, is called *Arrest of the De Witts*. Dr. Waagen saw in it "the taste of Cuyt" where we cannot; but in it is all that we are accustomed to look for in the pictures of Van der Helst, except the finer pathos and spontaneity of design which usually distinguish his portraits and portrait compositions, such as this one, which, if it represents an event like that of which it bears the name, is but tame and unsympathetic. The picture is worthy of much more study than our space allows. The same generous owner, Mrs. Hope, has lent to the Academy a picture, *Interior* (93), by Jan Van der Meer, or "Ver Meer," of Delft, a painter whose reputation has been long obscured not only because, as it seems, he produced comparatively little, but because, owing to the caprices of fashion here and in Holland and France, it was the practice of knavish dealers to place on the unlucky "Delftsche Van der Meer's" paintings the names of other men, chiefly those of Egion Van der Neer, Mieris, and Metsu. Critics have been lately able to rectify this wrong and detect a few such tricks. The reputation of Ver Meer owes much to M. Burger's researches. The latest instance of rehabilitation occurred at Christie's in 1878, when Lord Powerscourt bought as a Metsu the beautiful 'Lady at a Case-ment,' which was No. 267 in the Academy of that year, and it was soon proved to belong to the much less frequently seen artist who worked in a manner analogous to the modes of De Hooghe, Metsu, and Maas, and with exquisite

tact and skill fused some of the triumphs of Rembrandt with those of Metsu and De Hooghe. It was the worse for poor Ver Meer that he had for a contemporary another Jan Van der Meer, of Haarlem. We may hope for new light on the Delft painter's career when M. Havard devotes one of his series of tracts called 'L'Art et les Artistes Hollandais' to that subject. Dr. Waagen saw but two pictures in all England by this painter: one of these (Waagen, Supplement, p. 482) has since disappeared with the collection of Mr. M. Anderson, of Newcastle; the other he (vol. ii. p. 433) attributed by a slip of the pen to Egion Van der Neer. It is at Windsor.

#### MR. WHISTLER'S PASTELS.

IN the gallery of the Fine-Art Society, New Bond Street, may be seen a considerable number of drawings in pastels from views in Venice. Many of them are charmingly tender in colour and rich in tone, while some are rather too sensational. They owe much of the force of their middle tints to dexterous use of the brownish-grey paper employed by the artist: this material has often been employed as a tint proper. Among the best is *The Little River* (No. 3), a capital example. No. 6, *The River Sunset*, is more brilliant and effective, but not so delicate. *San Biagio* (9) is first rate and extremely delicate, being a fine study of silvery, harmonious white with local colours, as in the choice tint of the purplish-grey vapours floating past the deep, dull-blue clouds behind them. This atmospheric effect is wonderfully well given. It is difficult to resist the charm of the silvery and flesh tones in No. 13, *The Giudecca*, which comprises a gondola floating on calm and exquisitely graded water. No. 14, *The Bridge*, is very strong indeed, and shows the effect of deep rosy light, like a flash of sunset, on the buildings. No. 27, *Campanile at Lido*, is a capital rendering of a broad effect with massive shadows. No. 36, *The Cemetery*, one of the finest examples, gives us the beauty and dignity of evening, while the milk-white building faces the lighted sky, and innumerable reflections, light and dark, grey, silvery, and brilliantly coloured, shimmer on the rippling water. In this drawing the quality of general keeping is shown at its best. In the same room may be seen a collection of etchings of Venetian scenes as they really are, not a few of which are marked by delicacy, masterly finish, and an exquisite sense of the subtle gradations of light and the comparative relationship of parts as elements of the tone of the drawings. The best represents Venice in the mid-distance on a very high horizon, seen beyond a calm sea, where only the longest and most shallow ripples move, and the distances are, with rare skill, marked by posts.

#### THE INDUSTRIAL ARTS OF INDIA.

Feb. 1, 1881.

I RECEIVED by the last mail from an old Bombay friend some notes of what Capt. I. B. Keith of the 39th Bengal Native Infantry has been doing to establish a local museum at Gwalior, the capital of Scindia's Dominion in Central India, which I hope you will allow me to make public through the columns of the *Athenæum*, as such efforts to create among English people in India an interest in the industrial arts of the country are deserving of every encouragement.

When Capt. Keith first visited Gwalior, twenty-seven years ago, he was much struck by the ruins of the curious temple there, known as the Tili Mandir (see Fergusson's 'History of Indian and Eastern Architecture,' 1876, p. 452, plate celi.), with its pillared niches and fine carved work. It had been turned by the English Government into a soldiers' coffee-house, the niches being used by the native cooks as fire-places for the decoction of this most deleterious drink. The fact illustrates how everywhere in India Hindu art has scarcely suffered more

from the intolerance of the Mussulmans, and even worse destruction of the Maharrattas, than from the violent popular ignorance of the English. Most interesting carvings were also found lying about unheeded all over the fortress. The temple is of great age (Mr. Fergusson is inclined to place it in the tenth or eleventh century); and after Capt. Keith had, with the considerate permission of the brigadier-general, turned the vagabond coffee-sellers out of it and cleared away the tons of carved stones which had lain for centuries round its plinth, he discovered that it had been built on the site of a still older one. It is now to be formed into a museum, and the ground round it laid out as a sort of garden of architectural remains, after the manner of St. Paul's Churchyard. Capt. Keith is setting up in it a great variety of beautiful Jaina and Saiva pillars, and for the gateway to the enclosure he proposes to use a fine old stone carved arch which he unearthed on the spot. This is the right course to pursue for the preservation of the unconsidered remains of the arts of ancient India, and far better than collecting them at South Kensington or Bloomsbury to make a London holiday. Nothing, indeed, could be more barbarous than the plan of sweeping the whole face of the ancient world of its noblest historical remains in order to aggrandize the national museums of London, Paris, and Berlin.

I hope that Capt. Keith will receive the ungrudging support of the Government of India in his efforts to establish this museum of local art at Gwalior. The Maharajah of Scindia would be sure to give the most valuable assistance if the true character and importance of the proposed museum were explained to his Highness. He has always shown a great desire to beautify his capital, although, unfortunately, always under ignorant European direction. He has built himself one palace in frank imitation of the Renaissance style, and another, commenced originally in the local native style, has been spoiled by the introduction, as the building advanced, of European details. It was designed with a handsome frontage of perforated stone-work; but instead of conventional scrolls for the detail, there is the literal representation, taken from her latest photograph, to which the simple-minded native stone carver (*karegar*) proudly points, of Miss Lydia Thompson "in tights."

The *karegars* of Gwalior are born stone carvers, and by liberally employing their skill, under the general direction of such scholarly and cultivated English artists as Mr. Griffiths at Bombay and Mr. Kipling at Lahore, Scindia might yet do much to redeem his dynasty from the reproach it bears on account of the destruction of the historical monuments of Gwalior, with, as it is said, the childish purpose of effacing the memories of its old Hindu kings. One of them, Raja Man Singh, has left architectural remains which show with what prodigal intelligence these indigenous rulers of the country patronized Hindu art. His own palace is of unique beauty, and perfect in every detail, from its noble gateway to the most obscure brackets of its innermost rooms. It is covered with rare perforated stone-work, having animals intertwined with the conventional scrolls and carved mouldings. Architecturally also it is, I believe, considered very fine. Once it was decorated both inside and out with the most lovely coloured glazed tiles, but they are fast disappearing. The lattice of glazed tiles, diapered with flowers and leaf scrolls, which screens the ladies' apartments, must, when it was first put together, have been superb. I gather from my correspondent's letter that Capt. Keith is an excellent artist, and I hope he may have made drawings of these tile and carved stone screens, and of the pillars, arched doorways, and brackets he has collected, and particularly of any figure carvings illustrating the head-dress, costume, and jewellery worn by the ladies and gentlemen of ancient Gwalior. Such a series of

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drawings would form the basis of a most valuable work on the native handicrafts of Central India, which, together with Dr. De Fabeck's forthcoming work on the architectural remains of Rajputana, announced some time ago in the *Athenæum*, would almost exhaust all that is probably to be known of the glazed pottery, stone carving, and inlaying immemorably practised throughout these regions, the most interesting of any in India, excepting always the Panjab, to the students of the history of Indian art.

GEORGE BIRDWOOD.

### Fine-Art Gossip.

On Friday evening of last week the members of the Royal Academy met and elected as Associates of their body the following gentlemen: Mr. John Brett, landscape painter; Mr. Andrew Gow, figure painter; and Mr. W. Burges, architect.

We regret to have to record the death of the Cavalier Chiavacci, Director of the Uffizi Gallery, Florence. He intended, among other reforms, to issue a new and carefully compiled catalogue of the gallery, a thing which is but too much needed. It is earnestly to be desired that his successor will not fail to accomplish what Signor Chiavacci was about to take in hand.

RECENT excavations for building operations at Messrs. Tylor's premises, 2, Newgate Street, have resulted in a very rich find of Roman antiquities, which, from the occurrence of coins of Claudius and Nero, may be attributed to an early period in the City's history. Three large and capacious leaden cylinders, or *situlae*, with chariots and other designs in relief on the outer surfaces, have been found, each enclosing a very perfect and beautiful glass urn of considerable dimensions. Combs, *stili*, horns, and a bronze spur with rowel points have also been found.

On Wednesday evening next, the 9th inst., the Graphic Society proposes to form an exhibition of the works of the late Mr. George Dodgson, which should be interesting to all lovers of his art.

At a *conversazione* given by the Leicester Society of Architects last week a collection of water-colour drawings was exhibited, in which local art was well represented. Special interest was given to the exhibition by the drawings of Mr. Harry Ward being for the first time collected. Originally a draper's apprentice at Leicester, he was entirely self taught, and died in the latter part of 1873, at the early age of twenty-eight.

An archaeological map of Gloucestershire is being prepared by Mr. George B. Witts.

A LADY, Miss J. E. Harrison, is going to lecture to ladies at the British Museum on the elements of archaeology. She will begin on Friday next, in the First Vase Room.

THE Yorkshire Archeological Association, as appears by its balance sheet for last year, is in a flourishing condition. The concluding parts of vol. vi. of the *Journal*, now in the printer's hands, will contain, among other interesting matter, articles by Dr. Gatty on Wentworth Woodhouse, by the Rev. C. F. B. Palmer on the York Friar Preachers, by Sir George Duckett on the Aldborough arms, &c.

At a general meeting of the St. Mark's, Venice, Committee, a vote of thanks was unanimously passed to the President of the Academy of St. Luke, Rome, for his remarks, at an official assembly of the Academy, on the subject of the preservation of St. Mark's. The committee, finding its sentiments admirably set forth in the statement of the president, is desirous for the future to make the Academy of St. Luke the channel for any observations which it may find necessary to make on the subject. The St. Mark's committee has lately been favoured with many spontaneous expressions of agree-

ment with its views, and communications have been received from Italians calling attention to the destruction and disfigurement of many buildings in Italy under the pretence of restoring them. It is obvious that Italian opposition to such practices is gaining strength. M. G. Botti has published a pamphlet, extracted from the *Atti del Congresso* of Italian artists, held lately at Turin (Torino, V. Bona), which deals with recent "restorations" in Italy.

THE death of the French sculptor M. Jules Lafrance is recorded as having happened in his thirty-ninth year. In 1870 he obtained the First Grand Prix de Rome for sculpture, and in 1874 and 1878 medals of the first class. At the last *Salon* he exhibited a statue of *Sauvage*, which is to be erected at Boulogne.

THE obituary of this week records the death, after "a short and cruel illness," of M. Prosper Leopold Everard, of the Boulevard des Italiens, Paris, and of New Coventry Street, London.

THE new series of the *Art Journal* (Virtue & Co.) shows a new spirit. It is admirably printed, and the illustrations are greatly improved. Among its important elements is the first part of a thoughtful and acute paper by Mr. A. W. Hunt, the well-known water-colour painter, entitled 'Turner in Yorkshire,' the subject of which is, in more respects than one, all the author's own. There is a bright and comprehensive article, by Mr. J. L. Roget, called 'Hints to Collectors.' It gives advice about the purchase of good drawings by modern English artists, and makes suggestions on certain "matters of taste" such as amateurs should be thankful for. Among the illustrations are a fac-simile of a fine drawing in red chalk by Mr. Poynter, an etching by Mr. Herkomer, of which the draughtsmanship is not perfect, and, among many woodcuts, three or four of first-rate quality.

THE *Cyprus* says that a museum of antiquities is to be formed at Larnaka. Meanwhile, Mr. Richter, the correspondent of the *Neue Freie Presse*, is busy excavating in the island on behalf of the Government, and seems to have met with considerable success.

A COSTLY monument is to be erected at Rome over the grave of the well-known German architect Semper. The distinguished painter, F. Lenbach, is at the head of the committee charged with its execution.

### MUSIC

SACRED HARMONIC SOCIETY, St. James's Hall.—Conductor, Sir MICHAEL COSTA.—On FRIDAY NEXT, February 11th, will be performed (for the first time in London) Mr. Arthur Sullivan's Sacred Musical Drama, 'THE MARTYR OF ANTIOCH' (conducted by the composer), and Mendelssohn's 'HYMN OF PRAISE.' Principal Vocalists: Mrs. Osgood, Miss Annie Marriott, Mrs. Sauer, Madame Pater, Mr. E. Lloyd, Mr. F. King, Mr. H. Blower. Organist, Mr. Willing.—Tickets, 10s. 6d., 7s., 5s., and 2s. 6d., at Society's Office, 7, John Street, Adelphi; Austin & St. James's Hall; and Agents.

ST. JAMES'S HALL.—Mr. SIMS REEVES has the honour to announce that he will give a BALLAD CONCERT at St. James's Hall, on TUESDAY NEXT, February 8th, at 8 o'clock, at which he has secured the valuable services of Miss MINNIE HAWK. Artists: Miss Minnie Hawk, Miss Helen D'Alton; Mr. Sims Reeves, Mr. Herbert Reeves, Mr. Arthur Oswald. Instrumentalists: Mr. Jacques Blumenthal, Mr. Sidney Smith, the London Vocal Union (under the direction of Mr. Frederick Walker). Conductor: Mr. Sidney Naylor.—Tickets, 10s. 6d., 7s. 6d., 5s., and 1s., at Austin's and usual Agents.

### THE WEEK.

ST. JAMES'S HALL.—The Popular Concerts. Mr. Oscar Beringer's Recital.

A QUARTET in c minor by Rheinberger was announced for performance at last Saturday's Popular Concert, but for some unexplained reason it was withdrawn, and the programme therefore needs merely formal record. The concerted works were Cherubini's Quartet in e flat and Mozart's Clarinet Quintet. Signor Piatti played his Elegia and Siciliana for violoncello, and Miss Dora Schirmacher Beethoven's Sonata in e flat, Op. 27, No. 2. Madame Patey was the vocalist. On Monday two novelties were brought forward—a rare occurrence at these concerts; and the occasion was espe-

cially noteworthy as the names of the composers were likewise new to the repertory. Herr Franz Wüllner was for some years Hofkapellmeister at Munich, and it was under his direction that Wagner's 'Das Rheingold' was performed for the first time some twelve or thirteen years ago. He now holds a similar position in Dresden, and his music has gained some favour in Germany. The Variations, Op. 39, for pianoforte and violoncello, on a theme by Schubert, introduced on Monday, are very ingenious and effective without being showy or brilliant. A more favourable estimate of Herr Wüllner's pretensions to individuality might, of course, be formed by the performance of one of his larger works. The other novelty was of greater interest, being from the pen of an English musician. It is scarcely necessary to remind our readers that Mr. Francis Davenport was awarded the prize for the best symphony at the Alexandra Palace competition in 1876. Since that time musicians have waited somewhat anxiously for further proofs of his ability, of which the Prelude and Fugue for orchestra, played at the Crystal Palace about a year ago, was scarcely a satisfying example. We think opinions will be unanimous as to the greater intrinsic value of the Trio in B flat, Op. 5, played on Monday by Fräulein Krebs, Madame Néruda, and Signor Piatti. At a first hearing it is far more pleasing than the ambitious D minor Symphony, because written in a more easy and natural style, and smelling less of the lamp. The principal themes of the first movement are melodious and elegant, and there are several happy touches in the development. Mr. Davenport follows Beethoven's Trio in the same key in modulating to G major for the second subject, but the resemblance goes no further. There is also some effective writing in the *andante* in D minor, particularly in the peroration which forms a connecting link between this movement and the *finale*. The last section, *presto con spirito*, has the character of a *scherzo*, but the initial theme is worked to the verge of monotony, and the part-writing is thin and meagre. This portion of the work might be easily improved, but we repeat that the trio as a whole is an advance upon Mr. Davenport's other compositions which have come under notice. Spohr's delightfully tuneful Quartet in A, Op. 93, and Bach's Prelude and Fugue (*alla Tarantella*) in A minor, excellently played by Fräulein Krebs, completed the instrumental portion of the programme, and Mr. Harper Kearton was the vocalist. Mr. Kearton has a pleasing tenor voice, but his style is as yet comparatively unformed, and he may be advised against the repetition of such a silly piece of vandalism as the alteration of the final phrase in Mozart's "Dalla sua pace," at any rate when singing before a cultured audience.

The experiment of playing four sonatas by four of the most distinguished writers for the piano in one recital is one which may at least lay claim to novelty. A whole afternoon's performance of Beethoven's sonatas has been given not only by Dr. Hans von Bülow, but by Mr. Charles Halle at his Beethoven recitals; but we believe that Mr. Oscar Beringer may take credit for being the first to make a programme con-

sisting of four representative sonatas by four different masters. His selection at St. James's Hall on Wednesday afternoon consisted of Beethoven's Sonata in B flat, Op. 106, Weber's Sonata in A flat, Op. 39, Brahms's Sonata in F minor, Op. 5, and Liszt's Sonata in B minor. This programme may be looked upon as a review of the history of the sonata; for though, as a matter of fact, Weber's work was written two years before Beethoven's, the former composer takes the later place in the history of his art, and the order of the pieces may be regarded as chronological. The performance of such a selection was no mean tax upon the resources, both physical and mental, of the player. The great sonata of Beethoven is one with which very few pianists can successfully grapple; the elaborate fugue which constitutes the *finale* is proverbial for its enormous difficulty. Mr. Beringer's playing is too well known to need eulogy here; but it is no more than his due to say that he has seldom, if ever, played more finely than in this sonata. The clearness of the part-playing in the fugue was worthy of all praise, while his conception of the whole work showed that he had not merely mastered the notes, but entered thoroughly into the spirit of the composer. The rendering of Weber's sonata was, to our mind, much less satisfactory. There is not one of Weber's pianoforte works which is so pervaded by a poetical and romantic tenderness as the Sonata in A flat; but while Mr. Beringer overcame the great technical difficulties of the music in a most masterly manner, he played the greater part of the sonata so fast as to rob it entirely of its charm. This was especially noticeable in the first and last movements. Any disappointment, however, that may have been felt with the reading of this work was amply compensated for by the magnificent performance of Brahms's Sonata in F minor. The work is an early one, but is as characteristic of its composer as the German Requiem, or the Symphony in C minor. For exquisitely poetical feeling it may vie even with the sonata of Weber which preceded it, while the interest, due alike to the ideas and the workmanship, is sustained through a very long work from the first bar to the last. Mr. Beringer's playing left absolutely nothing to desire, being most sympathetic throughout, and bringing out all the beauties of the work into the fullest relief. Liszt's sonata, which concluded the programme, was noticed in our columns when Mr. Beringer played it last year; it is therefore needless to repeat what was then said. We doubt the expediency of ending the recital with a work making so great demands both on player and hearers, but we must at least credit the pianist with great powers of endurance. The recital, which, owing to the bad weather, was but thinly attended, was a complete artistic success, and once more proved the right of Mr. Beringer to rank among the very best of our resident pianists.

## NEW PUBLICATIONS.

The growing demand for sound and high-class pianoforte music is evinced by the many new editions of standard works, together with reprints of less known pieces by the best masters, now appearing in quick succession. As it is the business of publishers to provide that which is most likely to sell, the increased

issue of classical works, together with a marked diminution of those meretricious effusions intended solely for display, must be taken as a healthy sign. We have before us the sixth series, Nos. 61 to 72, of *Popular Classics*, edited and fingered by Walter Macfarren (Ashdown & Parry). This comprises an excellent selection of pieces, among the most familiar being Weber's 'Il Moto Continuo,' Schumann's 'Schlummerlied,' Op. 124, Mendelssohn's 'Two Musical Sketches' and 'Variations Sérieuses,' and Handel's 'Harmonious Blacksmith.' No. 69, Clementi's Sonata in B flat, Op. 38, No. 2, may be recommended for elementary players, and Dussek's piquant *allegro da ballo*, from the Sonata in B flat, Op. 45, No. 1, may serve to draw the attention of some towards a composer whose works have not yet gained the popularity to which their intrinsic merits and eminently pleasing qualities entitle them. The same publishers send us Schumann's *Caprice in E*, from the Paganini transcriptions, Op. 3, edited by Arthur O'Leary; three *Sonatinas*, in C, D, and B flat, by Carl Reinecke, very musicianly works, but of no great melodic interest; and *Hommage à Mozart*, for four hands, by J. Baptiste Calkin, a bright and effective, though by no means original, piece in the form of a first movement. Of about the same value is an *Andante and Rondo in D* for pianoforte and violoncello, by William Spark (Patey & Willis). The *Trumpeter of Sakkingen* is the curious name of a set of six characteristic pieces for four hands by H. Hofmann, Op. 52. Each number has a separate title, such as 'Gnomes,' 'In Rome,' 'Happy Solution,' &c., and the music is written in the fanciful, piquant style peculiar to the composer. *Gavotte in B minor*, by Sir Julius Benedict (same publishers); *Belinda*, gavotte, by Cotsford Dick, and *Toccata in G minor*, by Walter Macfarren (Stanley Lucas), may receive a word of recommendation as teaching pieces. From among a large number of pieces of the class known as drawing-room music we select the following as the most worthy of mention:—*La Gracieuse* and *Chanson Espagnole*, by Henry Houseley, and *Chanson d'Été*, by H. J. Edwards (Weekes & Co.); *Trois Morceaux de Salon*, gavotte, berceuse, and valse-impromptu, by J. Raff (Ashdown & Parry); *Romance in D flat*, by Cotsford Dick; *La Morenita*, habanera, and *Remembrance*, capriccio, by Charles Salaman (Stanley Lucas).

New songs of the ballad type continue to appear in large numbers, but very few among them are of such distinctive merit as to deserve placing in a separate category; at the same time some slight general improvement is observable in this style of writing. The melodies are not so often of infantile simplicity, the accompaniments are no longer a mere succession of inexpressive *arpeggios*, and composers are beginning to exercise some discrimination in their choice of words. In this tendency towards a more artistic feeling we may trace the influence of the German *Lied*, and to a less extent that of the French *chanson*. Among the effusions now before us the following are, perhaps, less commonplace than the remainder:—*The Seed and the Thought*, by E. H. Turpin (Weekes & Co.); *To the Clouds*, by J. W. Elliott (Ashdown & Parry); *The Willow Tree*, by Walter Macfarren; *Linger not Long*, and *Thought*, by Charles Salaman (Stanley Lucas).

*The Imperial Tutor for the Pianoforte*. Sections I. and II. By Carlo Tieset. (Wood & Co.)—This is intended, according to the author's statement, "to be a more minute, correct, and comprehensive guide to the art of pianoforte playing than has hitherto appeared." The first section is entirely theoretical, and consists of an elaborate disquisition on the various signs and characters used in music. The second contains a series of time exercises, all written in the G clef, and to be played with either hand separately or both in octaves. This method is likely to result in nothing but mischief, as it renders the subsequent use of the F clef more perplexing and the necessary independence of the hands

more difficult of attainment. Both staves should be mastered simultaneously as parts of one series of notes placed in two groups merely for convenience. With this work may be named *A Wrist and Finger Exercise*, by Aug. Buhl (Goddard & Co.), a series of passages in scales, thirds, sixths, octaves, and *arpeggios*, for both hands, and likely to be serviceable for daily practice.

Part 48 of *The Organists' Quarterly Journal* (Novello, Ewer & Co.) contains five pieces in various styles, of which the most pleasing, though certainly not the most pretentious, is a little Prelude in E flat, by Gustav Merkel.

*Songs for the Little Ones*, words by A. D., music by Mrs. Arthur Goodeve (Weekes & Co.), and *Songs for Our Little Friends*, by E. R. R. and Madame Borroni (Warne & Co.), should be classed among children's books. Both are within the scope of those for whom they are intended, though the aim is not the same in each. In the first, which is the more ornate of the two, the words are sacred, and the music appropriately hymn-like in character, though unfortunately disfigured by harmonic errors in the accompaniments. In the other the secular element prevails, and the tunes are simple and lively.

## Musical Gossip.

THE 143rd Anniversary Festival of the Royal Society of Musicians will be held at St. James's Hall next Thursday evening, when H. R. H. the Duke of Connaught will be the president of the day.

THE Philharmonic Society has issued its announcement of arrangements for the coming season. Six concerts are to be given in St. James's Hall, on February 24th, March 10th and 24th, April 7th, and May 12th and 26th. The principal works promised are Berlioz's *Romeo and Juliet* Symphony (complete), Raff's 'Autumn' Symphony, a new work for orchestra by Mr. Cowen, Scharwenka's MS. Pianoforte Concerto, an Orchestral Suite by J. O. Grimm, one of Handel's twelve grand concertos, overtures by Berlioz, Goldmark, and Svendsen, and a Slavonic Rhapsodie by Dvorák. The scheme is ambitious; whether the performances, under the conductorship of Mr. Cousins, are likely to be adequate is a question on which we prefer to reserve our opinion.

MR. CHARLES HALLE will give four concerts with his Manchester orchestra in St. James's Hall, on Saturday evenings, February 5th, 19th, and 26th, and March 5th. The programmes will include Berlioz's 'Faust,' which, as predicted, has now fairly established its position in London; and the same composer's 'Childhood of Christ,' recently produced in Manchester, but which has not yet been heard in the metropolis. Mozart's 'Haffner' Serenade, a charming and characteristic work, published in a complete form for the first time last year in the new edition of Mozart's works, will also be given for the first time in London. Several other more or less familiar compositions are also announced.

THE ninth of Mr. John Boosey's Ballad Concerts was given at St. James's Hall on Wednesday evening last.

THE prize of the Concours Cressant has been awarded to M. Georges Hue for the composition of a one-act comic opera, entitled 'Les Pantins.'

THE *Musikatisches Wochenblatt* states, on what it considers good authority, that Frau Reicher-Kindermann, a distinguished member of the Leipzig Opera Company, has been selected by Wagner to sing the part of Kundry in next year's performance of 'Parsifal' at Bayreuth.

THE death is announced at Bergamo of Nini, some time musical director of the cathedral there and a composer of some repute in Italy. He has left a large number of unpublished compositions. Nini was born at Fasco, in the Romagna, in 1811. His first fame was founded

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upon a 'Miserere' he wrote for the Sistine Chapel choir. From 1830 to 1837 he lived at St. Petersburg, as director of the Conservatoire. He was also known as a composer of operas, and his works 'Ida della Torre,' 'Christiane de Suède,' and 'La Marquise d'Anise' maintain their place in the Italian *répertoires*. From 1840 he devoted himself exclusively to Church music.

A SERIES of organ recitals is being given on Tuesday evenings at the Holborn Town Hall, Gray's Inn Road.

THESE are bad times for the capitals of the minor states, which in their day have contributed largely to the cause of German culture. After a long struggle, the authorities at Coburg find it impossible to keep up an opera, the expenses being too great. Although the Duke is seldom in the North in winter, yet when one considers that he is a distinguished amateur the fact becomes very significant. It is said that Dessau also is to have no more opera, and at Gera the Court theatre is to be entirely closed.

HERR CARL SCHRÖDER, the principal violoncellist of the Gewandhaus Concerts, Leipzig, and professor of his instrument at the Conservatorium in that town, has been appointed conductor to the orchestra at Sondershausen.

A CORRESPONDENT writes from Milan:—"May I be allowed to make a few remarks on the reception which Ponchielli's 'Figliuol Prodigio,' mentioned in the *Athenæum* of January 15th, has met with here? It cannot be called a success, and Tamagno's magnificent singing has prevented its being a failure; it may be set down as a conscientious and skilfully composed mediocrity. In its most striking passages it recalls the 'Aida,' but nowhere did it arouse real enthusiasm any more than it merited blame, and since its first representation, on December 26th, it has been 'damned with faint praise' in all the drawing-rooms of Milan. I do not propose to enter into its merits, but it seems only fair to the intelligent musical public of Milan that the same public in England should know that, whatever these merits may finally prove to be, this opera has aroused no enthusiasm here, but has been listened to with appreciative politeness, which grows more languid with every performance. Mlle. Angeri has pleased less than on former occasions, and the hearty applause accorded to Tamagno cannot be said to be shared with any one. It must be remembered that it was represented for the first time on the first night of the Carnival season at the Scala, which always draws a crowded and fashionable audience, but the general impression immediately was that this very praiseworthy opera could not for a moment be classed with Verdi's 'Aida' or Boito's 'Mefistofele.'"

A NEW opera, 'Stella,' composed by Signor Anteri, has been produced with much success at Florence.

At the industrial and artistic exhibition to be opened at Milan on the 1st of May next, music is to have an important part. The musical department of the exhibition is to be held in the Royal Conservatory, and is to be divided into five sections. The first will include sacred, dramatic, classical, and popular music; the second, theoretical works; the third, musical literature; the fourth, musical instruments of all kinds; while the fifth section will include autographs, portraits, rare and curious books and instruments, &c.

## DRAMA

### THE WEEK.

VAUDEVILLE.—'Divorce,' a Farceal Comedy in Three Acts. From the French by Robert Reece.

THIS as is ordinarily the story of a modern French farceal comedy, there is nearly always

an underlying idea which is thoroughly comic, together with a happiness of treatment which makes the most of the materials employed. The dramatic *pot-au-feu*, like the domestic, is rarely wanting in flavour. Hence a piece so simple, and in some respects so trivial, as the new play produced at the Vaudeville obtains a success out of all proportion with its merits, and only to be explained on the theory above mentioned. That the original of 'Divorce' is French could not for a moment be in doubt. Everything about it is Parisian. A state of society which exists nowhere except in France is exhibited, customs which in this country are unknown and impossible are depicted, and the whole is flavoured with a salt of suggested wickedness wholly unlike the coarseness which in England is sometimes supplied in the place of wit. 'Le Papa de l'Avocat,' a French comedy as yet unacted in Paris, has, we are told, supplied the basis of the piece, and has been translated by Mr. Reece as 'satisfactorily, perhaps, as was possible under the circumstances.'

In the title, which has the true ring of the Palais Royal and is thoroughly happy and descriptive, the nature of the difficulties to be combated by Mr. Reece is indicated. The hero of 'Divorce,' as the English version is misnamed, is the father of a barrister. Anxious to see his son mount quickly the ladder of forensic distinction, the old gentleman flits about the districts of London with the worst possible repute, and seeks to force or to cajole into his son's office the criminals whose defence the young advocate may undertake. Thoroughly aware is Mr. Reece that these proceedings, though conceivable in French farce, have not in England *vraisemblance* enough to have even the merit of caricature. His method of overcoming this difficulty is simple. The young barrister keeps saying, "You cannot bring me clients except through a solicitor," and then allows the old gentleman to have his way. Since the famous heroine of poetry, who

Swearing she would ne'er consent consented,

no similar contradiction between protestation and performance has been witnessed. A droll and ingenious complication comes as the result of these renewed efforts of paternal affection. His explorations in the unsavoury regions of the far east and among the disreputable inmates of thieves' kitchens having led to no result beyond furnishing him with personal proof of the dexterity of his associates, our cit turns his attention to another branch of the legal profession. He hears by chance of a domestic *ménage* in which things are as bad as they can be, calls upon the husband, and, upon the solitary condition that his son shall have charge of the case, discloses his readiness to obtain for him a divorce free of cost. This generous offer is accepted, and the overjoyed parent hastens to his son, to find that the result of his meddlesomeness is to fix on the young counsel the responsibilities of a co-respondent. Now this motive may be, and is, slight for a three-act piece. It is, however, very droll, and it is from a French standpoint well worked out. The episodes that are introduced are comic, and all that is wanting to render the whole as successful as a piece of this class can be is more quickness in the acting and a little added probability in the

story. As regards the latter little can be done. The acting, meanwhile, will quicken as the exponents grow familiar with their parts. The indecision and hesitation of the first night are said to be due to the action of the censor of plays, who, with characteristic care for our morals, fell at the last moment upon the piece and insisted upon important excisions and changes. The acting was as good as could well be expected under these conditions. Mr. Thorne, taking for the first time a *bourgeois* part, played it with more breadth than he has previously shown. Miss Lydia Cowell, a recent accession to the company, presented a flower-girl with a sincerity and a drollery that were quite inimitable. Her dress was perfect, and the comic portion of her performance fairly carried away the audience. Miss Illington, too, commences to display a comic vein which is likely to be of high service. In sentimental parts she is of questionable utility, but she seems, however, capable of walking in the footsteps of Mrs. John Wood. Miss Bishop is always pleasant and feminine, and Mr. Maclean, who is always comic, was upon the present occasion rather less comic than usual.

### Dramatic Gossip.

'THE DANITES' of Mr. Joaquin Miller has been revived at the Imperial Theatre. An entirely new set of exponents has been provided. So carefully imitated are, however, the peculiarities of the previous actors, that the most striking features of the early representation are reproduced. Miss Rose Stanley's figure is more suited to the character of Nancy Williams than was that of her predecessor, and the representation benefits in this respect by the substitution.

'OTHELLO' has been revived at Sadler's Wells, with Mr. Warner as Othello, Mr. Vezin as Iago, and Miss Isabel Bateman as Desdemona. Miss Bateman (Mrs. Crowe) now plays Emilia. 'Macbeth' is to be revived on Saturday next. Mr. Warner and Mr. Vezin will play on alternate nights Macbeth and Macduff.

MISS FLORENCE MARRYAT will appear on Saturday morning next at the Adelphi Theatre in a play of her own, entitled 'Her World against a Lie.'

MISS ELLA DIETZ, who is known both as an actress and a poet, has engaged a company for the performance in country theatres of a version of 'Faust,' which has been framed by herself on the basis of that of Bayard Taylor. Miss Dietz will play Marguerite.

PERFORMANCES given during the present week include Mr. Burnand's new play, 'The Colonel,' presented on Wednesday at the Prince of Wales's; Goldsmith's 'Good-natured Man,' played on the afternoon of the same day at the Gaiety; and 'Masks and Faces,' revived this evening at the Haymarket.

SIGNOR SALVINI is about to devote his energies to the management of a theatrical school. This school, which is to be shortly opened at Florence, will doubtless attract great numbers of embryo actors desirous to profit by the great master's teaching.

'LA PRINCESSE DE BAGDAD' of M. Dumas has obtained a complete success at the Théâtre Français. The principal rôles are well played by Mlle. Croizette, M. Febvre, and M. Worms.

As a matter of chronology it is worth while to record that Saturday last saw the production at the Ambigu Comique of a disgusting play called

'Nana,' founded upon the still more disgusting novel of the same name.

'MONSIEUR ET MADAME POLICHINELLE' is the title of a one-act comedy by M. L. Supersac produced at the Gymnase. In this a portion of the customary adventures of Punch and his mate are exhibited, the motive for the ill treatment of his wife by that worthy being jealousy. This trifle was well played by M. St. Germain and Mlle. Léonide Leblanc. Recent novelties in Paris include 'Pascal Fargeau,' a one-act drama, at the Théâtre Cluny, and 'Joseph Bara,' a *drame national*, at the Théâtre du Château d'Eau.

### MISCELLANEA

"Sensible Men."—An eminent French critic, writing in *Le Temps*, expresses his admiration for the following scrap of conversation, which may be found in vol. iii. p. 135 of Lord Beaconsfield's 'Endymion':—"As for that," said Waldershare, "sensible men are all of the same religion." "And pray what is that?" inquired the prince. "Sensible men never tell." As this is probably the best thing in the whole book, it is doubly unfortunate that it should not be original. The anecdote is to be found in Burnet's 'History of His Own Times,' at p. 175 of vol. i. in the Oxford edition of 1833. It is in a note by Speaker Onslow on the character of Sir Anthony Ashley Cooper, who afterwards became first Earl of Shaftesbury: "A person came to make him a visit, whilst he was sitting one day with a lady of his family, who retired upon that to another part of the room with her work, and seemed not to attend to the conversation between the earl and the other person, which turned soon into some dispute upon subjects of religion; after a good deal of that sort of talk, the earl said at last, 'People differ in their discourse and profession about these matters, but men of sense are really but of one religion.' Upon which says the lady of a sudden, 'Pray, my lord, what religion is that which men of sense agree in?' 'Madam,' says the earl immediately, 'men of sense never tell it.'" H. A. B.

TO CORRESPONDENTS.—P. C.—B. M. M.—J. A.—E. H.—received.

G. M. B.—We were quite aware of it.

We are obliged to hold over till next week a reply to Col. Warren's letter (*Athen.* No. 2779) which Mr. Fergusson has sent us.

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